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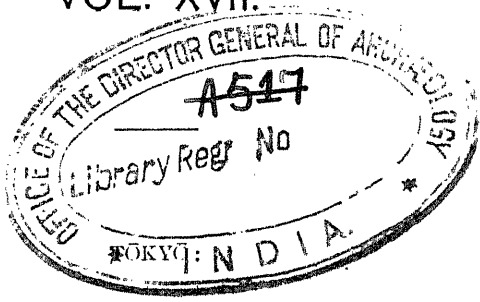
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# SALT MANUFACTURE IN JAPAN.

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BY A. E. WILEMAN.

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(Read 14th November, 1888).

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The first question which naturally arises when considering the subject which heads this paper is, from what source do the Japanese derive their supplies of salt?

In England and other European salt producing countries, there are, as is generally known, three sources of supply available, namely :—

1. Brine springs.
2. Rock Salt Mines.
3. Sea Water.

In Japan, however, the two former are conspicuous only by their absence, and cannot be regarded as instrumental to any extent in contributing to the wants of the thirty eight millions of population inhabiting it. Their requirements in this respect are met by the evaporation of sea water in <sup>Source of</sup> the numerous salt gardens, or salterns, scattered <sup>supply.</sup> along the coast, which provide a means of livelihood for many thousands of labourers.

The Salt Industry in Japan, therefore, is confined exclusively to the littoral, offering, in this feature, a striking contrast with the same industry in England where large inland districts, notably in Cheshire and Worcestershire, are monopolised by Salt Works established for the extraction of Salt from the extensive salt mines and brine springs existing there. From these two latter sources the purest salt known in commerce is obtained, and it is all the more a matter for regret that they do not occur in Japan to a

sufficiently large extent to render the working of them remunerative. The only allusion that I have been able to find referring to Rock Salt Mines in this country is contained in a volume of Government statistics for last year, where mention is made of a small mine situated in the province of Iwashiro. From this an average annual yield of some twenty *koku* (=59.260 cwts) is obtained so that it is, evidently, only on a very small scale.

In view of the fact that inland resources for the manufacture of salt in Japan are of so scanty a nature, it is certainly a matter for congratulation that it has, at any rate, an inexhaustible supply of material available in the sea surrounding its coast line on all sides. Nature has here made ample amends for her shortcomings in other respects.

A glance at the following figures contained in the Government statistics previously referred to, which, I may mention, are compiled under the supervision of the Statistical Bureau, will give some idea of the enormous development of the Japanese coasts, thus offering a large scope for the prosecution of salt manufacturing operations.

			Lineal Area in Ri= English Miles.	
Coast Line of Japan.	Honshu ...	...	1,952	4,880
	Shikoku ...	...	451	1,127
	Kyūshū ...	...	861	2,152
	Hokkaido or Yezo ...	...	583	1,457
	Sado ...	...	53	132
	Oki ...	...	74	185
	Awaji ...	...	38	95
	Iki ...	...	35	87
	Tsushima ...	...	186	465
	Ryūkyū ...	...	315	787
	Ogasawara or Bonins ...	...	60	150
	Chijima or Kuriles ...	...	613	1,532
	Various Islands ...	...	7,029	17,586
Total ...			12,250 ri =	30,635 miles.

From the preceding figures the interesting fact is gathered that the total lineal area of the Japanese coasts is 12,250 ri, equivalent to 30,635 miles.

It should not be assumed that the whole of this extensive coast line is suitable for salt making, as many circumstances concur to render a large proportion of it useless for this purpose; such as, for example, the mountainous conformation of the shore which would obviously offer a natural obstacle to the laying out of salt fields, or, again, unfavourable climatic conditions which would defeat all attempts at a profitable manufacture. For the latter reason the whole coast line of the most northern parts of Japan, namely the Hokkaidō (or Yezo) and the Kurile Islands, amounting to 1,196 ri, or 2,989 miles, may be eliminated from the preceding list as being totally unfit for the site of salt gardens, owing to the rigorous climate which distinguishes this part of the country during many months in the year.

Salt making, therefore, does not extend beyond the limits of the island of Honshu, and Aomori situated in its northern extremity may be taken as the terminal point of the industry in the North. Travelling southwards from here, salt producing districts are met with in greater numbers, until they reach their culminating point in the South-western provinces of the Island of Honshū, in what may be termed the Worcestershire and Cheshire of Japan—the

Jisshū Enden,—or Salt Fields of the Ten Provinces. Here is situated the true focus of the industry and in this region it was that, many centuries ago, the manufacture of salt, by very much the same method now employed, had its origin, according to tradition in the district of Akō, in the province of Harima.

The names of these Ten Provinces, which are justly celebrated throughout the country for the large area of their salt fields and for their capacity of production, are as follows:—

The most easterly province, Harima, is situated just outside the limits of the Seto Uchi, or Inland Sea, on the shores of which all the other nine provinces lie.

Manufacturing Centre of Japan, Ten Provinces.

Position of the Ten Provinces and their names.

Next in order, running down the coast come Bizen, Bichū, Bingo, Aki, Suwo and Nagato. These six provinces, together with Harima and one more inland province Mimasaka, compose one of the eight large circuits into which Japan is divided, namely, the Sanyōdō or Mountain Front Circuit.

Another name applied to this circuit, together with the contiguous one of the Sanindō, is Chūgoku or the Central Provinces.

There now remain three more provinces to complete the half score. These are Iyo, Sanuki and Awa, situated in the Island of Shikoku. They form part of the Nankaidō or Southern Sea Circuit.

The representatives of the salt industry in these Ten Provinces were one of the first, amongst all the other industries in Japan, to organise a guild for the furtherance of their common interests. This guild, which was established on a firm basis for the first time some thirteen years ago, although existing previous to that in a more or less disorganised condition, is called the Jisshū Enden Kumiai Kwai, or the Salt Guild of the Ten Provinces. The regulations which have been framed for its guidance will be found given in extenso further on in this report, and there will be some remarks to offer upon them in connection with complications which have lately arisen amongst the members from the various provinces composing it.

By Article 33 of these regulations the Ten Provinces are divided into nine districts, each under the control of a district office, and these, in their turn, are supervised by a Central Office chosen out of their number.

The names of these nine districts are as follows :—

1. Kami Nadame District. Office situated at Innami, Province of Harima.
2. Akō District. Office situated at Kariya Machi, Province of Harima.

3. Ryō-Bi District. Office situated in the town of Aji no Mura, province of Bizen. Ryō-Bi is the name given to the two provinces of Bizen and Bichū of which the district is composed.

4. Ge-Bi District. Office situated in Onomichi, province of Bingo. This district comprises the two provinces of Bingo and Aki.

5. Bō-Chō District. Office situated in Mitajiri, province of Suwo. This district is composed of the two provinces of Suwo and Nagato.

6. Awa District. Office situated in Kurosaki, Province of Awa.

7. Tō-San District. Office situated at Marugame near Takamatsu, province of Sanuki. Tō-San signifies Eastern Sanuki.

8. Sei-San District or Western Sanuki District. Office situated in Sakaide.

9. Iyo District. Office situated in Imabaru, province of Iyo.

All the District Offices alluded to above are prominent salt manufacturing towns or villages, with the exception of Marugame.

The Central Office of the Guild having jurisdiction over the remaining eight District Offices is in Marugame, the district town for Eastern Sanuki. There are no salt fields in Marugame, it having been selected as the head-quarters of the Guild on account of its central position.

It is now desirable to offer some remarks upon the area and yield of the thirty eight maritime provinces not included in the jurisdiction of the Salt Guild, after which the same course will be adopted as regards the area and output of the Ten Provinces. By this means a comparison may be drawn as to their respective superiority.

According to the latest Government Statistics bearing upon this subject the area and computed yield of those provinces without the pale of the Guild was, for the year 1885, as follows :

Area and  
Production of  
salt producing  
provinces, out-  
side jurisdiction  
of the Guild.



Table No. 1.

PREFECTURE.	PROVINCE.	AREA.	YIELD.
		<i>chō</i> .*	<i>koku</i> .†
Kyōtō .....	Tango .....	19	1,489
Kanagawa .....	Sagami and Musashi .....	54	15,020
Nagasaki .....	Hizen .....	100	17,045
Niigata .....	Echigo & Sado	145	7,166
Chiba .....	Kadzusa and Shimosa .....	197	44,035
Ibaraki .....	Hitachi .....	—	2,741
Miye .....	Ise .....	111	51,726
Aichi .....	Owari and Mi- kawa .....	188	145,454
Shidzuoka .....	Tōtōmi and Su- ruha .....	115	17,646
Miyagi .....	Iwaki and Riku- zen .....	208	80,794
Fukushima .....	Iwaki (Part of)	146	14,332
Iwate .....	Rikuzen and Rikuchiu .....	9	45,206
Aomori .....	Mutsu .....	—	1,492
Yamagata .....	Uzen .....	—	731
Akita .....	Ugo .....	29	1,486
Fukui .....	Wakasa, Echi- zen .....	17	5,055
Ishikawa .....	Kaga, Noto .....	214	213,198
Shimane .....	Idzumo .....	—	3,500
Wakayama .....	Kii .....	67	18,045
Kōchi .....	Tosa .....	100	9,669
Fukuoka .....	Chikuzen, Bu- zen .....	164	81,366
Oita .....	Buzen, Bungo.	221	114,435
Saga .....	Hizen .....	41	7,462
Kumamoto .....	Higo .....	231	86,432
Miyazaki .....	Hyuga .....	88	13,517
Kagoshima .....	Ōsumi, Satsuma	279	72,539
	Total .....	2,743	1,071,581

\* Note. One *koku* =  $\frac{4}{27}$  of 1 ton.

† 1 *chō* or 10 *tan* = 2.4507204 acres.

From the preceding figures it appears that the thirty eight maritime provinces, not included in the Jisshū Enden Kumiai, possess an area of 2,743 *chō*, or 6,722 acres of ground devoted to the purposes of salt manufacture, which yielded 1,071,581 *koku* or 158,753 tons of salt.

As regards the Ten Provinces the following table, based upon returns issued by the nine district offices of the Guild, will enable a fairly accurate idea of their productive capacity to be formed. The same year, namely, 1885, has been selected in order that a comparison may be drawn between the two tables.

A Table of the amount of salt manufactured and of the area of salt fields in the Ten Provinces of the Sanindō and Nankaidō Circuits for the year 1885:—

DISTRICT.	PROVINCE.	AREA.	YIELD.
		<i>chō</i> .*	<i>koku</i> .†
Kami Nadame...	Harima)	417	526,335
Akō .....	Harima)	434	602,166
Ryō-Bi.....	Bizen, Bichū...	470	720,391
Ge-Bi .....	Bingo, Aki.....	555	800,832
Bō-Chō.....	Suwo, Nagato.	835	985,784
Awa .....	Awa.....	513	477,484
Eastern Sanuki.	Sanuki)	283	286,302
Western Sanuki.	Sanuki)	282	363,537
Iyo .....	Iyo .....	351	474,633
	Total .....	4,140 <i>chō</i>	5,237,463 <i>koku</i>

The above table gives a total for the Ten Provinces of 4,140 *chō*, or 10,146 acres, which produced 5,237,463 *koku*, or 775,920 tons. On comparing Tables No: 1 and 2, and deducting the lesser total of the former from that of the latter table, thus:—

	Area	Yield
	<i>cho</i> acres	<i>koku</i> tons
Ten Provinces.	4,140 = 10,146.	5,237,463 = 775,920.
Thirty eight provinces outside Guild.	2,743 = 6,722.	1,071,581 = 158,753.
	1,397 = 3,424.	4,165,882 = 617,167.

\* 1 *chō* = 2.4507204 acres.

† 1 *koku* =  $\frac{1}{27}$  of one ton.

We are thus enabled to arrive at the balance in favour of the Ten Provinces, which is, in area, an excess of 1,397 *chō*, or 3,424 acres and in yield, of 4,165,882 *koku*, or 617,167 tons. Adding together the same figures, there are obtained the aggregate totals of 6,883 *chō*, or 16,868 acres, and 6,309,044 *koku*, or 934,673 tons, which represent the area and yield to be credited to the forty-eight salt manufacturing provinces of the country.

The superiority of the Ten Provinces is, according to the foregoing returns, very marked, and their right to the foremost rank is conclusively established by their preponderance both in area and production. It should not be forgotten, however, that the figures for the Ten Provinces are taken from statistics for the year 1885, it being necessary, in order to ensure accuracy, to compare the same year as was selected for the 38 provinces. Since 1885 a large increase has occurred in the production of the Guild provinces, the total amount for last year reaching the considerable figure of 6,051,703 *koku*, or 896,549 tons, as against 5,237,463 *koku*, or 775,920 tons for the former year. This would make the grand total for the whole country 7,123,284 *koku*, or 1,055,302 tons, (instead of 6,309,044 *koku* or 934,673 tons). As, however, it has not been assumed that any increase has taken place in the production of the provinces outside the Guild during the last two years, this amount of 7,123,284 *koku*, or 1,055,302 tons might be safely augmented by a further addition of 500,000 *koku*, or 74,074 tons, thus more correctly representing the total production of the country by 7,623,284 *koku*, or 1,129,376 tons. I should mention that the Government Statistics for the year 1885 also contained figures relating to the Ten Provinces, but it seemed preferable to exclude them as they were evidently not so accurate as the returns issued from the District offices of the Guild. Great difficulty is experienced in getting the salt makers to give exact returns of the area of their fields, and, for this reason, a liberal margin for under-estimation of the area in

the Government Statistics should probably be allowed. There is a land tax of  $2\frac{1}{2}\%$  on the assessed value of all salt gardens levied by the Government, and the owners, being in a constant state of apprehension lest some fresh tax should be imposed, are consequently often tempted to give fictitious returns. At all events, although allowing ample margin for error, the pre-eminence of the Guild provinces is admitted by all to be indisputable.

The reason for their superiority is easily traceable. It lies, chiefly, if not altogether, in the exceptionally favourable climate which characterizes the region of the Inland Sea, which is better adapted for the prosecution of salt manufacturing operations than any other part of the country.

It will be noted that in Table 1 the maximum of production in those provinces outside the jurisdiction of the Jisshu Enden Kumiai, is reached in Ishikawa Prefecture, provinces of Kaga and Noto, which produced 213,198 *koku* or 31,585 tons. After this rank Aichi Prefecture, provinces of Owari and Mikawa, with 145,454 *koku*, or 21,549 tons; Oita Prefecture, provinces of Bungo and Buzen, with 114,435 *koku*, or 16,953 tons; all being over 100,000 *koku* or 14,815 tons. But, in no case, is the maximum production of Table 2 attained, (viz: District of Bō-Chō, Suwo and Nagato), 985,784 *koku*, or 146,042 tons; nor does the maximum of Table 1, (Ishikawa, 213,198 *koku* or 31,585 tons), anything like correspond with the minimum of Table 2, (Eastern Sanuki District, 286,302 *koku*, or 42,415 tons). The minimum of production in the whole country occurs in the three most Northern Prefectures of Honshū, viz: Yamagata, province of Uzen, 731 *koku* or 108 tons, Aomori, province of Mutsu, 1492 *koku*, or 221 tons, and Akita, province of Ugo, 1486 *koku* or 220 tons; a striking proof of the unsuitability of the northern parts for the manufacture of salt, due doubtless to the want of a good climate. If we arrange the nine Districts in their order of merit as regards area, they rank as follows:—

1. Bō-Chō. (Suwo and Nagato.)	has 20.19 per cent of the total area.
2. Ge-Bi. (Bingo and Aki.)	" 13.41 " " " "
3. Awa. (Awa.)	" 12.40 " " " "
4. Ryō-Bi. (Bizen, Bichū.)	" 11.36 " " " "
5. Akō. (Harima.)	" 10.50 " " " "
6. Kami Nadame. (Harima.)	" 10.00 " " " "
7. Iyo.	" 8.48 " " " "
8. Eastern Sanuki. (Sanuki.)	" 6.84 " " " "
9. Wersten Sanuki.	" 6.82 " " " "

As regards production also they retain relatively the same places, the only difference being that Awa ranks sixth instead of third, and that the positions of Eastern and Western Sanuki are reversed.

1. Bō-Chō.	District has 18.80 per cent of the total yield.
2. Ge-Bi.	" " 15.49 " " " "
3. Ryō-Bi.	" " 13.70 " " " "
4. Akō.	" " 11.39 " " " "
5. Kami Nadame.	" " 10.05 " " " "
6. Awa.	" " 9.11 " " " "
7. Iyo.	" " 9.06 " " " "
8. Western Sanuki.	" " 6.94 " " " "
9. Eastern Sanuki.	" " 5.46 " " " "

The nine Districts of the yield are merely arbitrary divisions made to suit convenience, three of them being composed of two provinces each, two of one province each, and four of half a province each. If, however, we ignore these divisions and select the provinces only for comparison, the first and second places must be assigned to Harima and Sanuki, as being by far the most prolific in production and extensive in area; by this they regain the superiority apparently lost if divided into the districts of Kaminadame and Akō, and Eastern and Western Sanuki; Suwo and Nagato which head the list of districts under the name of Bō-Chō being relegated to the third place.

The average yield of salt from an ordinary  
Average yield of salt per garden.  
 sized field of 1 *chō*, 5 *tan*, or about  $3\frac{3}{4}$  acres, ranges from 2000 *koku* (=291 tons) to 2500 *koku* (=370 tons) for gardens of good quality, and sometimes reaches as high as 3000 to 3500 *koku*, (444 to 518

tons), in gardens situated in a particularly favourable locality, or enjoying an exceptionally good climate. From bad gardens not more than 1500 *koku*, (222 tons) can be obtained, if indeed as much as that even. It is very difficult to count upon an unvarying yield two seasons following, as the weather exerts a very powerful influence upon the productive capacity of the fields, sometimes causing it to fluctuate to a considerable extent. This point will be all the more readily understood when the system, on which the evaporation of the salt water in the gardens is conducted, has been explained.

Taking the standard of 1 *chō* 5 *tan* (3 $\frac{3}{4}$  acres),  
 Average yield per garden for the Ten Provinces. in order to arrive at an approximate estimate of the yield per garden in the Ten Provinces, the following average is struck for 1885 and 1887.

			1887	1885
Akō	per	field of 1 <i>chō</i> 5 <i>tan</i> .	3000 <i>koku</i>	2081 <i>koku</i> .
Ryō-Bi	"	"	2634 "	2300 "
Ge-Bi	"	"	2479 "	2164 "
Iyo	"	"	2323 "	2028 "
Kaminadame	"	"	2107 "	1893 "
Sanuki, East and West.	"	"	1893 "	1725 "
Bōchō	"	"	1875 "	1770 "
Awa	"	"	1396 "	1396 "

Last year, 1887, the average increased in every district, except Awa, where it remained exactly stationary.

Operations on the salt fields of the Ten Provinces are supposed to commence on the 1st April, and the season lasts for six months until the end of September. The manufacture of salt after this date is prohibited by the Guild regulations and any breach of them involves the penalty of a fine. In special cases, however, permission is granted to work beyond the limit above specified on the following system. All the gardens in each district are divided into ten classes according to their productive capacity. Those which produce most abundantly form a group by

Season for  
salt making.

Classification  
of salt gardens.

themselves and are termed unclassified fields. Against these the rule restricting operations to a term of six months is rigidly enforced. There are therefore two well defined groups of salt gardens, viz. unclassified and classified; the former contain the best and the latter the worst gardens in regular gradation of ten classes. To those which belong to these ten classes the privilege of extending their operations beyond the 30th September is accorded, fifteen days extra grace being allowed to each class on a descending scale; so that a garden ranged under class 10 would, by virtue of its inferior productive capacity, be entitled to 150 days grace over and above the proper limit of six months. In the same category are included gardens which have been newly made, or which, owing to damage incurred from storms, have been interrupted in their manufacturing operations. Isolated gardens, situated at a distance from the bulk of the rest in any particular locality, and those which do not attain the standard dimension of 1 *chō* 5 *tan* ( $=3\frac{3}{4}$  acres) are also very frequently incorporated in these ten classes as a compensation for the various disadvantages they labour under. It is usual at one of the annual meetings of the Guild to decide what gardens shall be exempted from the obligation of abandoning work on the expiration of the six months' period, the right to such a favour being generally advanced by the representative of the district to which such gardens may belong.

Last year, 1887, the number of Classified and Unclassified fields in each province was as follows:—

	Unclassified.				Classified.	
Harima ...	...	487	...	...	38	
Bizen and Bichū ...	...	160	...	...	186	
Bingo and Aki ...	...	206	...	...	78	
Suwo and Nagato ...	...	434	...	...	99	
Iyo ...	...	123	...	...	87	
Awa ...	...	195	...	...	84	
Sanuki ...	...	90	...	...	328	
Total		1,695 fields.			900 fields.	

The system of a six months' manufacture was <sup>Sampachi Hō or six months' manufacture.</sup> introduced by Tanaka Tōroku over one hundred years ago. It is termed in the vernacular "Sampachi Hō," or third to eighth month system, as by the calendar in use at that period the third month of the year fell in April and the eighth month in September. With the adoption of the foreign calendar, however, this phrase naturally lost its strict significance, but is now employed to denote the six months' manufacture from April to September. It has, as representing a system, been provocative of great strife amongst the members of the salt Guild, which has been for some time past divided into two great parties, namely, the adherents of Sampachi Hō and its antagonists; but I shall not detail the merits of this quarrel just now, reserving it for fuller explanation under the heading of the history of the "Jisshū Enden Kumiai Kwai."

The process employed in this country for the <sup>Process of manufacture.</sup> extraction of salt by the evaporation of sea water is of a most interesting and novel character. Before describing it at length, however, it will be of advantage to enumerate the chief methods which obtain in other countries. They are:—

1. Evaporation of sea water in an ordinary <sup>Methods used in foreign countries and to be found in Japan.</sup> pan by means of fuel.
2. Evaporation of sea water in open reservoirs exposed to the air and to the action of the sun and wind.
3. Evaporation of concentrated brine in pans by means of fuel.

For obtaining this concentrated brine the following expedients may be resorted to:—

- A. Evaporation of sea water in open reservoirs.
- B. Evaporation by the Graduation Process.
- C. Evaporation by subterranean warmth, viz: by steam or hot water issuing out of the earth.
- D. Evaporation of sea water in sand and subsequent leaching of the same.
- E. Exposure of sea water to the action of any freezing agency whereby a strong concentrated solution is obtained.



The method mentioned in No. 1 is not practised in Japan, as it entails the use of a large quantity of cheap fuel, which must be purchaseable at a very low figure indeed to render manufacture profitable.

No. 2 is the usual method in vogue in Europe, viz: in the salt gardens of France, Italy and Spain, bordering on the Mediterranean Coast, where the climate is hot and dry in the summer, a most essential condition for successfully working it. It is extremely doubtful whether this system of evaporation is adaptable to Japan, even in such a region as that surrounding the Inland Sea which presents the most favourable conditions for an experiment in this direction. The climate is a great deal too humid in the summer months in this locality or indeed in any other district of Japan. An exception, however, should be made as regards the Bonin Islands which have lately been selected as the site of a salt garden conducted on these principles. It has been started under the auspices of the Department of Agriculture and Commerce, and in view of the tropical nature of the climate which prevails in these islands, lying as they do in a more southern latitude, the undertaking ought to have encouraging results.

No. 3 A. This method is used in certain places in Japan. It differs from the method mentioned in No. 2 in the following way; namely, the brine obtained by it is subjected to artificial heat in order to reduce it to salt, whilst the sea water contained in the open reservoirs of No. 2 method undergoes no secondary treatment, but is at once evaporated into salt by the solar rays.

III. B. is the system adopted in Germany at the brine springs of Schönebeck and Salzhausen. The only place where evaporation is carried on in Japan on the graduation principle is, as far as is ascertainable, on the coast of Kadzusa. The works there are on a very small scale and the yield is comparatively trifling, amounting to some 500 *koku*, or 74 tons annually.

III. C. is a most original and unique method employed in Aomori prefecture in the extreme north of Honshū. This

is probably about the only place where such a mode of manufacture exists. Concentrated brine obtained from a salt field in the customary manner is put into two iron pans, each half a *tsubo* large, (about 2 square yards) both of which float on the surface of a boiling spring. The brine is then gradually reduced to salt by the natural heat of the water in which the pans float.

III. D. is the ordinary method which obtains in Japan.

III. E. is employed in Russia, Sweden, Siberia and other northern countries, where the climate is too cold to admit of natural evaporation by the solar rays. The sea water is frozen in reservoirs from which a strong saline lye is obtained which is boiled down to salt. It does not seem, however, that this process ever occurs in Japan.

To recapitulate, the only usual way by which evaporation of salt is effected in Japan is to boil down in pans highly concentrated brine gained by the treatment of sand charged with salt crystals. The process, it appears, is not altogether unknown in Europe and in former days operations were carried on in a somewhat similar manner in France. It has, however, been long since abandoned in that country in favour of more suitable expedients, as it was of too clumsy a nature to exist for long. In Japan it has existed almost from time immemorial, but the rapid progress, which has already done so much to change the aspect of affairs here, will doubtless introduce some welcome modifications into a system that, to say the least of it, is distinctly inefficient.

I will now proceed to describe the situation and construction of a salt garden, and the various stages of manufacture through which the salt passes before it reaches the hands of the consumer.

The site selected for laying out a garden is Situation of a naturally in as close proximity to the sea as Salt Garden. possible. It is generally surrounded on three sides by strong sea walls or dykes to resist the encroachment of the sea. These are built very solidly with a view to offering a stout resistance to the wind and waves, as most of the

gardens, more particularly in the south, are annually exposed to great danger from the violent typhoons which so often devastate the coasts of Japan, especially in the region of the Inland Sea. For this reason, also out of motives of economy, the gardens are very often conterminous, being placed in one long row and protected by one long dyke, instead of having separate ones for each garden. This effects a great saving in expense as these walls are one of the most costly items to be considered when a new garden has to be constructed. The surface of the garden should neither be too high above nor too low beneath the main level of the sea but, if possible, about 3 feet under high watermark. At high tide it is therefore flooded and at ebb remains dry.

*Diagram of Salt Garden.*

The annexed diagram will serve to illustrate the shape and position generally assumed although, of course, other modifications of them both are very often to be found. In the side facing the sea a sluice gate is contrived, (vide Diagram 1, A), which permits of the easy ingress and egress of the tide, and which is connected with a collecting pond, B, by a pipe leading from the gate. The principal object of this pond is to prevent the sea entering with too great a force into the ditches, DD. From the pond the water enters into these ditches by another pipe and circulates round the garden and between the sand beds marked CC; thus in the diagram there are five sand beds divided by their intervening six ditches DD, and two long ditches from  $2\frac{1}{2}$  to 3 feet wide running down the field on each side. The sand beds are usually five in number, varying, however, with the dimensions of field. They generally measure 120 *ken* (= 720 feet) by  $6\frac{1}{2}$  *ken* (= 39 feet) wide. They are about one foot above the level of the field, and it is on their surfaces that the process of the evaporation of sea water takes place. The length of the six parallel ditches naturally corresponds with that of the sand beds; their width is about 2 feet and their depth from 12 to 14 inches.

The salt fields in the south show but little variation in their dimensions, being for the most part constructed on

# SALT FIELD

Sea.

Bucket for lifting  
brine from Well to  
Reservoir.

F.

Sluice Gate

A.

B.

Pond.

Sea Wall.

Sea Wall.

D

Ditch

D

E

E

C

Sand Flat

E

E

Nui or  
Leaching Tub.

D

Ditch

D

E

E

C

Sand Flat.

E

E

Ditch

D

Ditch

Ditch

E

E

C

Sand Flat.

E

E

D

Ditch

E

E

C

Sand Flat.

E

E

D

Ditch

E

E

C

Sand Flat.

E

E

D

Ditch

D

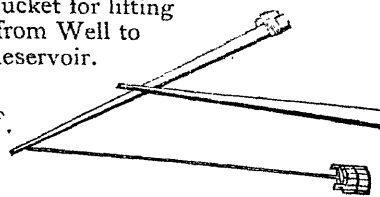
Numai or Well  
for brine



Reservoir

Boiling  
House

Pipe





one uniform scale, namely, 1 *chō* 5 *tan* (or  $3\frac{3}{4}$  acres). Those in the vicinity of Yokohama, Kawasaki and Tōkyō, show a tendency to exceed this, being often as large as 5 *chō* (=  $12\frac{1}{2}$  acres). The standard size of 1 *chō* 5 *tan* is selected out of regard for the facility with which it can be worked.

The sand beds are usually puddled with a bottom layer of coarse large grained sand, mixed with clay, (the coarser the sand the better), in order to prevent the sea water, which soaks into them from the ditches, filtering away into the lower stratum of soil. On the top of the bottom layer is placed another layer of fine sand. In some localities as many as three layers of sand are superposed, but the uppermost one must always consist of a fine grained sand, as this is the best adapted for the process of evaporation which takes place in the upper layer. The thickness of the layers varies, being for the upper one from  $1\frac{1}{2}$  to 2 inches and for the others from four to six inches. Every year, before the commencement of operations in the spring, some 200,000 *kin* (= 2381 cwts) of fine sand is spread over the surface, in order to compensate for the wear and tear caused by continually working the upper layer, as not only does it gradually dwindle away owing to its sand falling into and filling up the ditches, but it also becomes viscous and loses its permeability. It is, therefore, highly important that it should be replenished to enable the water penetrating from the ditches to mount to the surface of the field easily, diminution of its efficacy meaning a corresponding loss in the amount of concentrated brine obtained by the process to be presently described. Notwithstanding the amount of sand annually placed on the field, no very perceptible elevation of the upper layer is to be remarked, as a good deal of sand, in the course of time, is either trodden down by the feet of the workmen into the lower layers, or is carried away by the water in the ditches when they are emptied into the sea. The lower layers, therefore, in time, attain to a thickness of seven or eight inches, when the field is entirely dug up and the thickness of the various layers properly re-adjusted. After the lapse

of a good many years it is found necessary to renovate all the sand in the field.

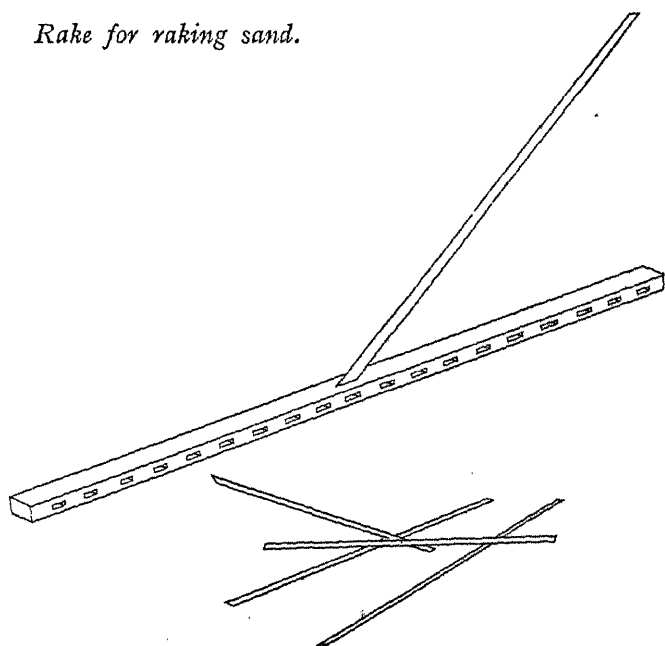
The way in which the evaporation of the sea water conducted into the ditches takes place on the surface of the field is thus ; at high tide the

Evaporation on the field. sea is admitted by the sluice and comes pouring into the ditches with a considerable pressure, and slowly, but surely, percolates into the bottom layers of coarse sand ; from here it is gradually drawn by capillary attraction to the surface of the sand beds, where, exposed to the action of sun and wind, the sodium chloride contained in solution is rapidly deposited in the shape of glittering salt crystals, which make the field to be quite white with efflorescence and shine like so many diamonds in the sunlight.

The ditches are never filled at random, as various circumstances concur to render it necessary to regulate the height of the water admitted into them. In hot and dry weather good gardens generally have their ditches filled up to the margins of the sand beds, as evaporation proceeds rapidly and a good supply of water is needed. In bad gardens which have a clayey and non-porous soil the same practise is observed. In the latter case the water is absorbed and conveyed to the surface with much less facility. In cold or cloudy weather when the process of evaporation is much retarded, the ditches are only left half or three quarters full. Great care has to be taken that the surface of the field does not become too dry, as this indicates that the water is not rising with sufficient rapidity to meet the demands made upon it by evaporation. Undue dryness is very apt to occur when the upper layer of fine sand does not possess the requisite porosity, or during exceedingly hot and dry weather. In such cases it is necessary to resort to some expedient for keeping a continuous upward pressure of water to the surface. This is effected by sprinkling water at intervals, which aids the evaporation considerably. When the field first begins to show signs of salt crystals and assumes a light colour, this is the time to commence the sprinkling operation. It helps the field to maintain a dark surface

FIGURE I.

*Rake for raking sand.*



*Moveable teeth of rake.*





FIGURE 2.

*Board used for levelling sand  
after it has been raked.*

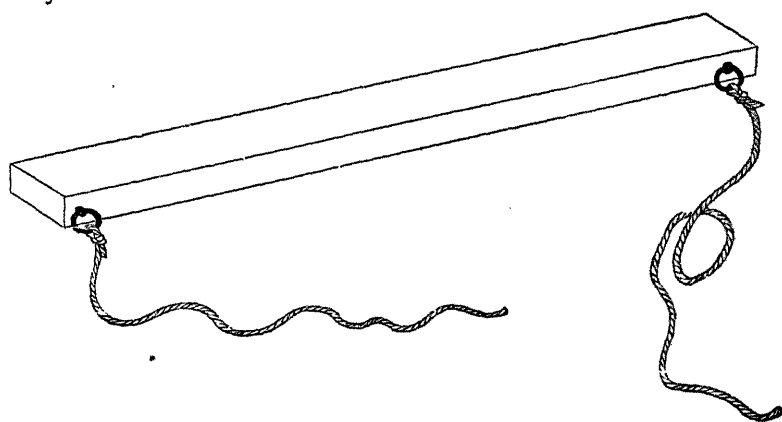
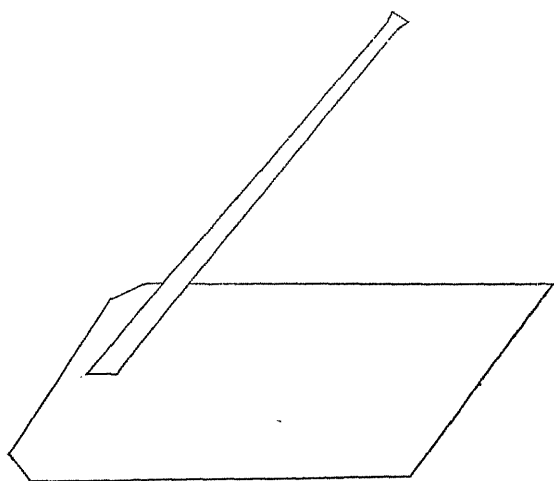
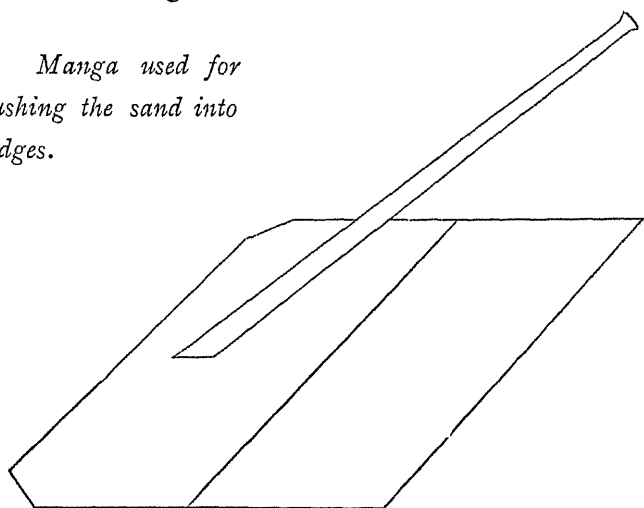




FIGURE 3.

*Manga used for  
pushing the sand into  
ridges.*





which is best suited for absorbing the rays of the sun, thus accelerating evaporation. The process of watering the surface requires great care and skill, as it is most essential that the water should be evenly and uniformly distributed over it and that it should not be dashed in streams on any one particular spot, so as to tear up the delicate upper layer into cavities. For this reason, the workmen, instead of throwing the water out of buckets, use a long-handled ladle from which the water is thrown obliquely with a dexterous jerk, scattering itself evenly over the surface in fine spray; by this means each part of the ground is properly moistened and does not receive an undue share of water. It requires a good deal of practice and also some muscular strength to arrive at a correct manipulation of this ladle. Another method employed for watering the sand is to fill finely meshed straw baskets with water. These are slung on to the shoulders of a workman and the water trickles out as he runs along the field.

As a further aid to maintaining a uniform evaporation the surfaces of the sand flats are frequently raked by the workmen with bamboo rakes, (See Figure 1), and, after that, again smoothed down by means of a heavy beam of wood drawn over them (see Figure 2.).

After the sand of the upper layer has been raked and re-raked, sprinkled and re-sprinkled several times in the course of the morning, and when it is considered that evaporation has sufficiently well advanced, the sand is pushed together into transverse ridges along the whole length of each sand bed. This is done with the tool shown in Figure 3, which is termed a "Manga." The sand now lies ready for further treatment, highly impregnated with sodium chloride, and also, as may be expected, with other impurities. The first stage of operations must be considered as ending at this point.

The next task is to collect the impregnated sand  
Leaching Process. in baskets, which are carried by workmen to the  
"leaching tubs," or, as they are termed in the vernacular, Nui; they are of square shape, constructed either

of plastic clay or of wooden boards, and supported at some little distance from the ground on wooden props. The bottom consists of a bamboo grating covered with a strip of coarse straw matting, which acts as a filter for the sea water poured on to the sand contained in the Nui. The leaching tubs are generally divided into two equal divisions by wooden partitions, sand being cast in both alike. They are situated at intervals of 13 to 20 paces from each other in the centre of the sand flats where they are easily got at—see Diagram 1, E. The numbers assigned to each sandflat vary with the locality. In Mitajiri, (province of Suwo), there are 18, and in Sakaide, (Sanuki), only 15 on each sandflat, giving, for the former place, a total of 90, and, for the latter, a total of 75 to a field of 1 *cho* 5 *tan* ( $=3\frac{3}{4}$  acres). When the Nui have been filled with the necessary amount of sand, which generally takes place about two or three o'clock in the afternoon, water ladled out of the adjacent ditches is poured on to the sand in bucketsfull. This gradually filtering through the sand into a receptacle below carries away with it most of the saline particles adhering to the sand, finally assuming the properties of a highly concentrated brine. As many as three separate lots of water are poured into each leaching tub at intervals of an hour or so. The bulk of the salt crystals are absorbed by the first lot poured in and the brine resulting from it is the most concentrated, the second and third treatment of the sand giving a more diluted liquid. The brine obtained from the third pouring is generally reserved until next day when it is added to the water poured in first and gains additional concentration.

When the filtering operation is concluded, the sand is, on the following morning, taken out of the leaching tubs and cast down in a heap by the side to dry; after which it is re-spread over the surface of the field to continue the evaporating process. This is done with the rake and board previously alluded to.

Various plans are adopted for allowing the sand ample time to dry thoroughly before re-spreading it, such as, for example, only working one half,

Rest given to  
fields and dry-  
ing of sand.

or one third of the field every day, or the whole of the field every alternate day. By this means the sand gets a rest and does not so rapidly deteriorate in quality as would, otherwise, be the case if the whole surface of the field were worked every day.

From the leaching tubs the brine flows through a subterranean pipe to the Numai, a well plastered with clay which serves to collect the brine for final transfer

(See Diagram 1.) to the Tame-ike or Reservoir House in close Reservoir House proximity. The Reservoir consists of a large

oblong cavity thoroughly plastered inside with clay to prevent percolation of the brine into the subsoil, the whole being covered over with a thatched roof for protection against the weather. It is generally situated, together with the rest of the buildings, such as the Boiling House, Store Houses for salt and coal, etcetera, on ground slightly elevated above the surface of the field. Being on a higher level, therefore, than the Numai or Draw Well alluded to above, it is necessary, when transferring the brine

Diagram No. 1. from the latter, to use the contrivance figured at

F of Diagram No. 1. This consists of a bucket affixed to the end of a long bamboo pole which is hoisted up and down by a lever working on a pivot fixed in another pole. By this the bucket is lifted to the edge of the reservoir and its contents emptied.

In the saltfields situated in the vicinity of Yokohama a somewhat different method of Leaching process in Northern saltfields.

leaching the sand is practised, termed "Zarutori or Basket-taking." Instead of leaching tubs a number of portable baskets of a conical shape are used for holding the sand. Beneath the baskets are placed small tubs, for catching the concentrated brine as it falls. The contents of these are then emptied into large buckets by the workmen, who carry them to the "Tori-dzuka," or cisterns, of which there are six or seven scattered over the field. The "Tori-dzuka" is a wooden scaffolding of about ten feet high built over one of the ditches to save space. On the top of it a couple of buckets are fixed which do duty as a small



cistern for the reception of the brine poured in. From the "Tori-dzuka" the brine is conducted by underground pipes to the reservoir. The top of the cistern is reached by means of two narrow planks one on each side of the scaffolding, and it is a task not devoid of some little danger for the workmen to climb up them in windy weather, encumbered as they are with heavy buckets. Sometimes the "Tori-dzuka" are constructed of a mound of earth five or six feet high, on the top of which a large bucket is embedded. This plan, however, is objectionable as valuable space is lost which the use of scaffolding obviates. The leaching of sand with baskets is a much more tedious operation than it is with leaching tubs in the south. It is also a method requiring much more practice and dexterity to arrive at a proper manipulation of the sand, and it is by no means easy work for a novice to acquire the necessary degree of skill. The sand must not be thrown into the baskets at random, but has to be first kneaded into the conical shape of the basket, with a hollow in the centre, into which the water is carefully poured over a small straw pad called a "Sumashi." This is in order to break the force of the stream and to ensure regularity of filtration.

With the concentration of the brine the second stage of salt manufacture may be said to have Conclusion of second stage of process. been brought to a conclusion, and now artificial heat must be utilised in order to reduce the brine to salt. The first step towards this end is attained by pouring the brine into a large iron cauldron situated in the Boiling House, it being conducted thither by a pipe leading from the Reservoir. The brine is then gently warmed in this cauldron, not, however, to the point of saturation, namely the point at which the salt precipitates, but only to such an extent as will prepare it for yielding its salt easily when boiled in the Boiling Pan.

The Boiling Pan is of very peculiar construction Boiling Pan. and is one of the most noteworthy objects amongst the salt makers' paraphernalia. The bottom of the pan consists of blocks of stone, usually

granite, of from 3 to 4 inches square and one inch thick, or else of small flat pebbles of a similar size, which are firmly cemented together. The mode of construction is thus. The stones are laid upon a ground composed of a number of long boards. The interstices between the stones, as well as their surfaces, are plentifully daubed over with a cement made out of clay and brine, mixed with sand or the ash of burnt pine leaves; after this the edges of the pan are made in the same way. When the shape of the pan is completed the bottom is covered with a number of brushwood faggots which are set fire to on the top of the stones and cement; this hardens and roasts the pan making it impervious to leakage; indeed so hardened does it become that it will bear the weight of a man with ease. After the roasting operation is over the wooden boards are withdrawn from underneath and the pan is placed upon four clay walls at about two or three feet from the ground, in order to provide a space for the fuel which is to heat it. Further support is also given to the pan by a series of hooks ranged along the bottom in parallel lines, to which ropes, coiled round a number of joists overhead, are fastened; this contrivance prevents the pan warping in the centre and makes it a tolerably solid structure. On first boiling down brine the salt obtained is invariably of a dirty brown colour and is not sold for domestic purposes, but is employed as a fertiliser for rice or arable land. Great care has to be taken when the pan is first used that the bottom is moderately warmed before the brine is poured in as it will, otherwise, be softened. The dimensions of the stone pan range from 8 feet by 10 feet to 10 feet by 13 feet.

Another subject worthy of consideration is the mode by which the pan is heated. In the ground beneath the pan a deep trench is dug which lies parallel with both long sides of the pan, being situated at equal distances from each of them and coinciding with the centre of the pan above. Over this trench a curved bridge, or arch, made of red clay, rises connecting each long side of the pan. On the top this arch is somewhat flat and about two feet broad, the

trench lying directly under this part of it. In each side of the arch just where they slope down to the sides of the pan there are cut several long narrow slits, which give it when seen sideways the appearance of a bridge. On each long side of the pan the bridge is about two feet under the bottom of the pan, in the centre it is about 1 foot 6 inches under. In the middle of one short wall supporting the pan is constructed the door by which the fuel is thrown in, 8 inches wide by 13 inches high. The coals are thrown in by this aperture, which is always open, on to the top of the bridge, and roll to both sides of the hollow over which the pan is built. The air then enters through this aperture, passing through the trench beneath the bridge and through the slits of the same to the burning coals which lie in the hollows on both sides of the pan. The ashes from the coals fall through the slits into the trench below which is the ashpit. The slits, therefore, take the place of a gridiron and admit the necessary quantity of air for the combustion of the coals, whilst the opening in the side of the pan has the same effect as a fire door constantly remaining open in a pan heated on European principles would have.

It is clear that with such an arrangement as this where the coals only give out their heat by radiation, that the heat can only be utilised to a comparatively small extent. Then again, the sides of the pan must, evidently, receive more heat than the centre, owing to the coals rolling off the bridge to each side.

The accompanying diagrams will enable the structure of the pan to be more fully understood and will elucidate any points not sufficiently explained.

Figure 1 is a perpendicular section and Figure 2 represents the pan viewed from above. A.A. is the pan resting on the four clay walls B.B. and supported by ropes C.C. attached to six joists D.D. connecting with the hooks, E.E. in the bottom of the pan. These joists are in their turn supported by four wooden pillars F.F. at each corner; G.G. are the stoke holes and H is the fire door; I, in the

# DIAGRAM NO. 2. BOILING PAN.

Figure 1.

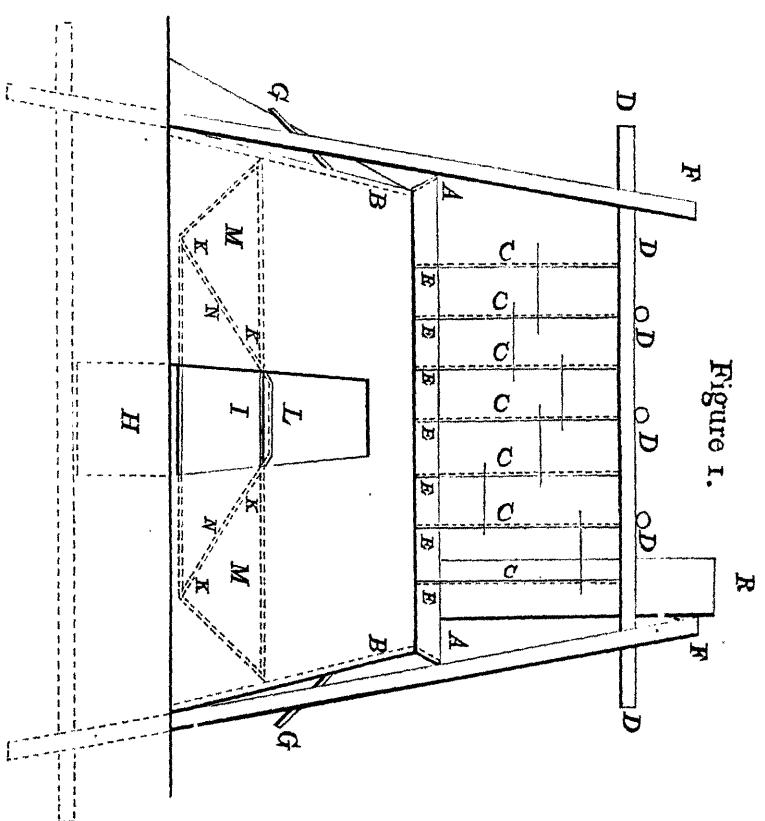
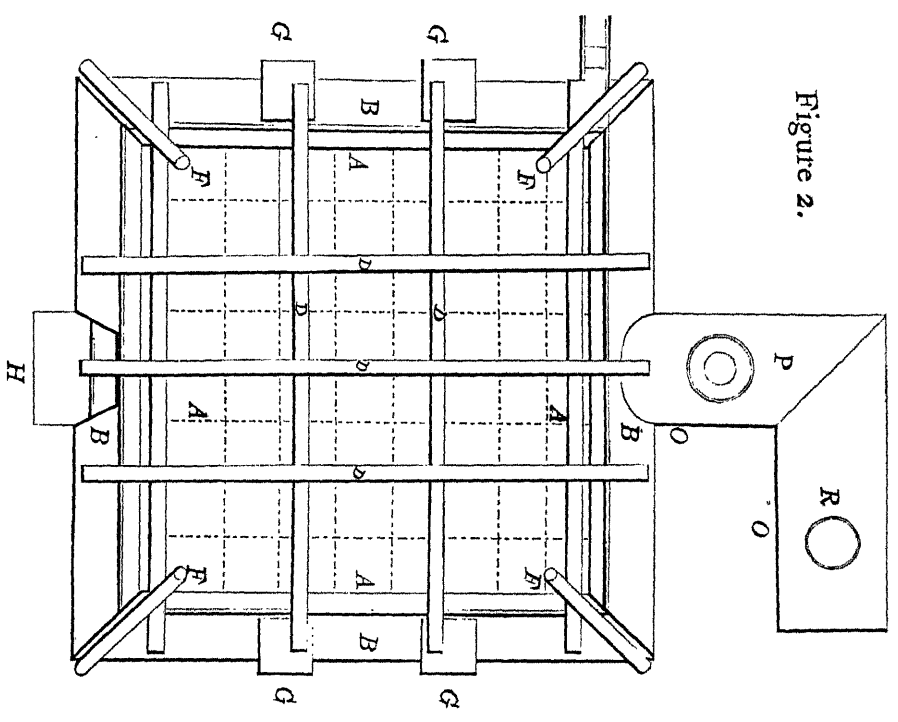


Figure 2.





perpendicular section is the ash pit, and the dotted lines K.K. are the bridge, from the top of which, L, the coals roll into the hollows M.M. at both sides of the pan. NN. are the slits in the side of the bridge through which the ashes drop into the ash pit I; P is the caldron for the preparatory heating of the brine and it forms part of the flue O.O. which leads the smoke into the chimney at R. The caldron is heated by the flames which pass into the flue O.O.

The fuel used for heating the pan usually  
Fuel consists of coal obtained from various mines in the southern provinces, such as Chikuzen, Suwo and Shodzushima. Miike coal is also employed, but only mixed with other coals. In many districts dried fir branches or bamboo leaves are used, more especially in the northern salt fields where coal is not procurable at a sufficiently low rate to render the use of it remunerative.

In some localities the stone pans are gradually being ousted by iron pans, heated on the same principles alluded above, and they give much more satisfactory results. It is greatly to be hoped that this reform will be adopted everywhere, as not only is a purer salt obtainable from the iron pans, but they also economise coal to a greater extent, and a larger volume of brine can be evaporated in them owing to their superior capability for conducting heat. With the stone pans it is very different; they conduct heat with less facility, and this naturally involves the consumption of a larger amount of coal, which, in most cases, constitutes the heaviest item in the daily working expenses of a salt field. The waste of coal which occurs with stone pans is due to the necessity of maintaining a very high temperature when boiling, in order to prevent them leaking, a temperature, indeed much above that really required to boil the brine.

The operations which take place after the brine has been warmed in the caldron, previously referred to, and has been transferred to the pan are simple enough, the only thing that is now left to do being to skim off the scum

forming on the surface of the brine, in order that evaporation may not be impeded; an occasional stir is also given with a stick to prevent the rapidly precipitating salt from burning. After a couple of hours' boiling the brine is reduced to a pulpy mass of salt crystals, no liquor, or very little remaining in the pan. The salt is then raked to the sides of the pan by the workmen in attendance and discharged into conical wicker baskets. These are placed for a time over small buckets in order to allow the mothers or bitterns contained in the salt to drain away. After this the salt is emptied out of the baskets on to the floor, where it remains for three days or so drying in the high temperature of the boiling house. The bitterns exuding from it whilst it lies here after a time form quite a thick incrustation of impure matter, consisting chiefly of sulphates, such as for example magnesium sulphate &c. I may here remark that it would perhaps be better to explain for the benefit of those who may be ignorant of the term "Bitterns" or "Mothers," what it really implies, as reference will be made to it in the course of further observations: It is technically defined as the name given to the liquor obtained when sea water is evaporated into salt (sodium chloride). It possesses a very bitter and acrid taste, whence the derivation of the term, due to the Magnesium salts present in solution, which are Magnesium Sulphate. Potassium Sulphate and Sodium Sulphate Bromides are also contained in it.

The practise obtains amongst a good majority of the salt manufacturers in this country of mixing these bitterns, which have dripped from the salt, with the next supply of fresh brine to be evaporated. It is however very unwise to do this, as it only increases the volume of impure salts already contained in the brine and exercises a perceptibly prejudicial effect on the purity of the salt produced.

One of the great disadvantages attending the  
Pan Scale use of the stone pan is that a thick deposit of sulphate of lime, or gypsum, gradually forms on its sides and bottom, interfering materially with its power of conducting heat. At first, when the pan is new, it is not considered

altogether undesirable for the pan scale, as it is technically termed in Europe, to form, as it gives the pan additional strength; but, later on, when it attains to a thickness of half an inch, it considerably retards the evaporation of the brine and by diminishing the heat, owing to its lack of conductive power, necessitates the use of extra fuel. For this reason, therefore, it is found more economical to break up the pan and to build a new one after the lapse of 30 to 35 days, general experience having proved that the expense and loss of time involved in rebuilding it is more than compensated by the saving effected in fuel. In a season of six months it is the custom to construct as many as two new pans and in some cases, as many as three, the maximum period they last being 40 days at the very utmost.

Several expedients are resorted to for diminishing the pan scale as much as possible and frequently with success.

One consists in adding to the brine contained in the boiling pan the lees obtained from the manufacture of Tōfu or Bean Curd. This bean curd is made by treating a large white bean called the "Daizu," or scientifically, *Soja Hispida*, with water and then boiling it. The liquor exuding from these beans when squeezed in a cloth, is what is used for putting into the brine. For a boiling of two *koku* (=40 gallons) of brine, two *shō* (=3 quarts) is the regulation quantity. What action this Tōfu has on the brine, or what chemical decomposition takes place, it is difficult to ascertain, but its efficacy may, probably, be due to the presence of some alkali. At any rate it is stated that by this method the formation of pan scale is visibly diminished. Another property the Tōfu liquor is reputed to possess is that of imparting a more agreeable taste to the salt and of lessening its acidity, also of rendering the salt whiter and purer. The latter effect ascribed to it is however open to much doubt. The liquor obtained by boiling two species of edible sea weed, viz, *Wakame* (*Alaria Pinnatifida*) and *Arame* (*Capea Elongata*) is also applied to the same purposes as Tōfu liquor.



The salt garden which has been described in the preceding pages is known to the salt makers by the term of Iri-Hama or "Entering Field," due to the fact that the sea water enters into them by ditches.

There, is however, another kind of salt garden to be found occasionally on the coast, which, in contradistinction to the foregoing, is called Age-Hama, or "Raised Garden," owing to its surface being some considerable height above the level of the sea. It is neither provided with a sluice gate or with ditches of any description whatever, the sea water to be evaporated being drawn from the sea in buckets and sprinkled broadcast by the labourers over the surface of the field. The manual labour involved by this must be great, and on this account the Iri-Hama are decidedly more advantageous with their series of ditches which bring in the water without any trouble. An Age-Hama is of very simple construction, consisting merely of a large regular space of ground which is covered with a layer of fine sand superposed to the depth of two inches over a clayey bottom. Its level above the sea is naturally a matter of not much importance. A curious fact is that although the Age-Hama is regarded with disfavour and is of comparatively rare occurrence, presumably owing to the extra amount of labour it entails, yet it is known to produce a yield of salt 30 per cent in excess of that obtained from the average quality Iri-hama. For this superiority two reasons may be assigned.

Firstly, the larger surface of ground available, owing to the absence of the many ditches contained in the Iri-Hama, and also of the space gained by the practise of placing the leaching tubs on the outskirts of the field, instead of in the centre as in each Iri-Hama sand flat.

Secondly. The evaporation of the water sprinkled over its surface proceeds more rapidly than in the case of the Iri-Hama, where the water is not immediately exposed to the influence of the sun, but has to wait until it is drawn to the surface by capillary attraction before it can be evaporated.

Further proof of the superior productive power possessed

by an Age-Hama may be found in the different scale on which salt gardens belonging to these two classes were formerly taxed. Prior to the Revolution in 1868, a tax of thirteen *momme* or nine *sen*, five *rin* ( $=3\frac{1}{2}d$ ) was leviable on one *tan* of Age-Hama ground ( $=39$  poles), whilst the tax on the same area of Iri-Hama ground was assessed at eight *momme* or five *sen*, four *rin* ( $2d$ ). The Age-Hama fields are generally worked by small farmers, who cannot afford to launch into the expense of constructing an Iri-Hama, and who take advantage of the lulls in their agricultural pursuits to do a little salt making by which an honest penny may be turned. Amongst other localities where they are to be found, the Niigata coast, (province of Echigo), is one. They were, it appears, the first to be adopted in this country, the present system of Iri-Hama being evolved from them, owing to the inconvenience occasioned by having to carry up the water to the field in buckets. With the use of a pump they should, however, be easily worked, and, if they are so much more productive than Iri-Hama, the scheme is certainly worthy of consideration.

From the nature of the evaporation process continually going on in the various layers of sand composing the sand flats it is evident that a good yield of salt is dependent upon atmospheric phenomena seconded in a minor degree by quality of soil, &c. A salt field situated in a locality enjoying a good climate but of indifferent soil may produce a good crop and generally does, whilst, on the other hand, one surrounded by unfavourable climatic conditions but made of good soil, may not yield so plentifully as the former. An example in point may be quoted in the case of Sakaide, (province of Sanuki), and Ako, (province of Harima). In the former district the climate is by far the best but the quality of the fields themselves is inferior to that of the Akō fields, yet, in Sakaide, the highest range of production attained by any salt field in the country is to be met with, viz: 3600 *koku*  $=533$  tons.

To sum up the chief natural forces exerting their

influence on the productive power of a field we find that this depends upon:—

1. Influence of the season.
  2. Strength of the solar rays and temperature of the air.
  3. Absence of cloudy weather and rain.
  4. Strength and direction of wind.
  5. Temperature of the sand beds and sea water.
  6. Smoothness of the sand surface, viz: whether it is raked perfectly smooth or is uneven.
  7. Colour of the upper surface, whether bright or opaque.
- In the latter case the sun's rays are attracted more easily.

The most determined enemies which the salt maker has to contend with are cloudy weather and rain; the former reduces crystallisation to a minimum and the latter, the most disastrous of the two in its effects, stops all operations very often for days together. It is customary, when rain falls steadily for the whole day, to flood the field several inches deep with sea water, in order to prevent the rain water penetrating into the already salt-impregnated soil, as if it did, evaporation would be much impeded when operations were resumed at the approach of fine weather. Unfortunately for the salt makers, the summer rainy season in Japan happens to coincide in most places with what ought to be the most favourable months for them, viz: June and July, and, in this respect, the climatic conditions under which the fields are worked differ very much from those prevalent in the Mediterranean salt fields of Europe.

The following divisions, into which the coasts of Honshū, Shikoku and Kyūshū may be divided, will go far to show, as far as volume of rainfall and its distribution in the various seasons of the year are concerned, what parts of Japan may be expected to possess the best climate.

Climatic Divisions of the Coast.

1. The coasts of Kūyshū, (with the exception of the part lying on the Inland Sea), and the south coasts of the Island of Shikoku to Shiwomisaki in the province of Kii. The summer here is very rainy, in fact, probably,

the rainfall is greater than in any other part of the country. Rainy season from April to August.

2. The coast from Shiwomisaki in Kii to the mouth of the Tonegawa.

In this region two rainy periods occur, one at the beginning and the other at the end of summer, viz: in May and June, and in September and October. It has a midsummer free from rain, and winter the same.

3. From the mouth of the Tonegawa to the north point of the main island, Honshū. A rainy period in September and probably one in June. Both periods, however, are far less distinctly defined than those of No. 2.
4. From the north point of Honshū to the province of Noto. The rainy season comes in the beginning of winter.
5. From Noto to the Province of Nagato. Unknown, probably like No. 4.
6. The coast of Chōshū to the province of Harima and probably the north coast of Kyūshū. Two rainy seasons from April to July and during September.
7. The north coast of Shikoku and the coast of Wakayama Prefecture. Two rainy seasons, April to June and September to October. This region is the most free from rain on the Japanese coasts.

The source from which the interesting facts, detailed above have been drawn, is a report issued by the Nōshōmu Shō or Department of Agriculture and Commerce, in 1884.

Of all these seven divisions the climate of the north coast of Shikoku and the coast of Wakayama present, it is here said, the most favourable conditions for the manufacture of salt. This was proved by a series of meteorological observations made at various stations on the coast, viz: Nagasaki, Hiroshima, Wakayama, Tōkyō, Nobiru and Niigata, when the results that were arrived at were, that, in comparison with the other stations, the region in the neighbourhood of Wakayama and the north coast of Shikoku was superior in every respect, both as regards highest temperature, driest air, number of rainy and cloudy days, and volume of rain-

fall. These observations were made during the five months from May to September. The next best was Hiroshima, which may be taken as representative of the climate between Nagato and Harima. The worst was Nagasaki. The reason assigned for the good climate prevailing in the north coast of Shikoku is that the moist sea winds, which come from the south, give up their moisture in the form of rain when they strike the mountain chain piercing Shikoku from East to West, and, by the time they reach the north coast of Shikoku, blow warm and dry.

A consequence of the more favourable climatic position of the salt fields on this part of the coast, namely, in Sanuki and Iyo, is that salt making can be continued here the whole year through, which is the case in very few other places, with the exception of Saita (or Muya) in Awa. Whilst, however, owing to the more unfavourable climate of Saita, situated as it is in the rainiest division of the seven before mentioned, any attempt to manufacture in the winter months is invariably accompanied by pecuniary loss to the owners of the fields, in Sanuki and Iyo, (especially as regards Sakaide in Sanuki), a small profit sufficient to justify winter operations is always made. The following comparison of the out-turn per working month in some of the chief manufacturing centres of the Ten Provinces will throw further light on the subject of climate and productiveness.

Winter Manu-  
facture.

Nosaki, in Bizen. ... ..	269	<i>koku</i>	= 40 tons
Katamoto, in Sanuki. ... ..	248	„	= 36 „
Sakaide, in Sanuki. ... ..	242	„	= 35 „
Onomichi, in Bingo....	225	„	= 33 „
Mitajiri, in Suwo. ... ..	220	„	= 32½ „
Akō, in Harima....	216	„	= 32 „
Muya, or Saita, in Awa. ... ..	150	„	= 22 „

From the above it will be observed that the three foremost places are occupied by Nosaki, Katamoto and Sakaide, the two latter situated in the most favourable climatic region, No: 7. Nosaki, in the province of Bizen,

and situated in region No. 6, seems also to share the favourable climate of Sanuki, as it heads the list; this is probably owing to its close proximity to the north coast of Shikoku. The preceding figures also show that the oldest established salt centres of Akō and Mitajiri yield some 20 *koku* (=3 tons) less salt than the average monthly production in Sakaide, notwithstanding that the average of the latter is lowered by its diminished yield in the winter months. Muya, or Saita, has the lowest figure, and this is not surprising when we come to consider that it lies just outside the favourable climatic zone of No. 7, and within the most rainy one, No. 1. The salt industry, it seems, is rather on the wane in Saita, and winter work, which is only continued out of regard for the many labourers employed, brings no profit. Sanuki, especially Sakaide, has of late years made great progress and it is highly probable that this province, together with the adjacent coast of Wakayama Prefecture, is destined to become the leading salt producing district of the whole country. So far the industry does not seem to have attained very large proportions in Wakayama, according to the statistics quoted on pages 89, where the area of its fields are given at 67 *chō* (=164 acres) and produce 18,045 *koku* (=1673 tons), but attention is being gradually directed to this locality now, as it seems to offer every chance of success.

It may well be imagined that Sanuki, being in a position to disregard the prohibition which unprofitable manufacture imposes upon winter work in most of the other provinces, is a bitter opponent of any scheme such as that of Sampachi-Hō, by which operations are restricted to the six most favourable months in the year.

On the other hand the majority of the remaining nine provinces are as resolutely bent, through motives of jealousy and fear of the growing prosperity of their neighbour in Shikoku, on forcing upon it the adoption of the principles they advocate. They hold that the chief remedy available, by which the depression prevailing in the salt trade can be ameliorated, is to curtail the output

in all the provinces under the jurisdiction of the Guild and thus enhance prices.

Sanuki, however, refuses to acknowledge the applicability of this absurd theory, which, if enforced against it, would nullify all the natural advantages it enjoys by virtue of its superior climate.

One argument advanced by the partisans of the six months' system is, that, inasmuch as no profit is gained by winter work in the nine provinces, none can be made in Sanuki worth the trouble of working for, but this is refuted in a pamphlet entitled the "Sanuki Complication in the Guild of the Ten Provinces," which has been published by Mr. Inouye Jintarō, a well known salt manufacturer of Takamatsu, in Eastern Sanuki. Some interesting details concerning the working expenses of a salt field are contained in this pamphlet and are valuable for forming a rough estimate of the profits made, which are but small.

The size of the garden is the usual one of 1 *chō* 5 *tan* ( $=3\frac{3}{4}$  acres). It is situated in Kohama, near Takamatsu. The value at which it is assessed for taxation is 45 *yen* per *tan*,\* equivalent at the Government rate of 3*s.* 2*d.* (which has been taken as the standard for exchange in all calculation throughout this report), to £7. 2.6. The assessed value of the whole field of 15 *tan* is 675 *yen*, or £107. 7.6. The actual working surface of the field is arrived at by subtracting the area of ground occupied by the various buildings, leaching tubs and ditches. It amounts to very nearly two *tan*, leaving thirteen *tan*, or about 3 acres, available for evaporating purposes. Sand is collected for leaching in 75 tubs, 15 of which are assigned to each of the five sand flats composing the field.

From these 13 *tan*, 500 bags of salt weighing 5 *tō* 2 *shō* each ( $=.52$  of one *koku*, or  $1\frac{7}{20}$  bushels, one *koku* = 2.96 cwts.) were produced in the course of the year.

He divides the year into the four seasons and shows the approximate results obtained during each, in the following manner:—

---

\* 1 *tan* = 39 square poles.

Spring season. February 1 to April 30. As the profits to be made during this season are but small, the staff of workmen is reduced as much as possible and the work done by the inmates of the salt maker's house. In estimating the working expenses, however, the inmates are treated as hired labourers and their wages added in accordingly. Every five days there are obtained from each leaching tub 1.08 *koku* of brine (one *koku* = 39.37 imperial gallons), 75 tubs giving 81 *koku* of brine (=3220½ gallons), which produce at the end of five days 35½ *koku* (=5  $\frac{7}{27}$  tons), total output from the whole field. The market price of this was 45 *sen* (=1s. 5d.) per *koku*, or 23 *sen*. 4 *rin* per bag, giving a total of *yen* 15.91 *sen*, value of salt, (£ 2, 10. 5).

From this amount the working expenses for five days must be deducted, as follows:—

	<i>yen</i>	<i>sen</i>	<i>rin</i>
Wages of seven labourers. ... ..	3.	05.	
Wages of two stokers for boiling pan. ...		91.	09.
Coals. ... ..	4.	41.	09.
<i>Arame</i> or Seaweed. ... ..		02.	05.
Straw bags. ... ..		47.	06.
Straw ropes for same. ... ..		36.	07.
Packing the salt in bags. ... ..		24.	00.
Boat hire. ... ..		13.	06.
Salt agent's commission. ... ..		31.	08.
Coal agent's commission. ... ..		22.	01.

Total. *Yen* 10. 17. 01  
(=£1. 12. 2).

On deducting *yen* 10. 17 *sen*. 01 *rin* from the value of the salt, *yen* 15.91 *sen*, a profit of *yen* 5. 73 *sen*. 09 *rin* (=18s. 3d.) remains for the five days.

Summer season. May 1 to July 31. Up till now the field has been worked by the inmates of the house, but, as the season becomes more favourable, the staff of labourers must be increased from seven to ten persons. Every four days there are obtained from each leaching tub 1.404 *koku* of brine, from 75 tubs 108 *koku* of brine, (=4294 gallons), producing at the end of four days 55½ *koku* of salt (=8  $\frac{7}{27}$  tons).



The market price of this was *yen* 25. 08 *sen*. 01 *rin*.  
(=£4. 19. 5). The expenses to be deducted are:—

	<i>yen</i> .	<i>sen</i> .	<i>rin</i> .
Wages of ten labourers. ... ..	4.	50.	00.
Wages of two stokers. ... ..		91.	09.
Coal. ... ..	4.	50.	00.
<i>Arame</i> . ... ..		02.	05.
Straw bags. ... ..		75.	03.
Straw cords. ... ..		57.	09.
Packing. ... ..		32.	03.
Boat hire. ... ..		24.	00.
Salt agent's commission. ... ..		90.	02.
Coal agent's commission. ... ..		22.	01.

Total. *yen* 12. 96. 02  
(=£3. 1. 0).

On deducting *yen* 12. 96 *sen*. 02 *rin* from *yen* 25. 08 *sen*. 01 *rin*, value of the salt, a balance of *yen* 12. 11. 09. remains,  
(=£ 1. 18. 5).

Autumn season. August to October 30. The staff of workmen is unchanged as the weather still continues favourable.

Every four days there are obtained from each leaching tub ... .. 1.26 *koku* of brine  
75 tubs ... .. 94½ „ „ „ (=3757 gallons)  
from which are produced 46¾ *koku* (=6½ tons) of salt.  
The market price of this is *yen* 21. 07. *sen* 07 *rin* (=£3. 6. 9).  
The daily expenses are:—

	<i>yen</i> .	<i>sen</i> .	<i>rin</i> .
Wages of ten labourers ... ..	4.	20.	00
Coal ... ..	4.	41.	09
Wages of two stokers ... ..		91.	09
<i>Arame</i> ... ..		02.	05
Straw bags ... ..		63.	01
Ropes for same ... ..		48.	04
Packing ... ..		27.	00
Boat hire ... ..		18.	00
Salt agent's commission ... ..		42.	02
Coal agent's commission ... ..		22.	01

Total, *yen* 11. 77. 01  
(=£1. 17. 3)

On deducting *yen* 11. 77 *sen*. 01 *rin* from *yen* 21.07.07, a profit of *yen* 9 *yen*. 30 *sen*. 06 *rin* remains, (=£1.9.6).

Winter season. November 1 to January 31. Every five days the items are the same in every respect as during the spring season.

To recapitulate:—

		Produce.	Cost of production.	Profit.
		Tons.		
Every 4 days in Summer.	...	8 $\frac{7}{27}$	£3. 1.0	£1.18.5
„ 4 „ „ Autumn.	...	6 $\frac{2}{9}$	£1.17.3	£1. 9.6
„ 5 „ „ Spring and Win- ter, respectively.		5 $\frac{7}{27}$	£1.12.2	£0.18.3

By these figures proof is furnished that winter work in Sanuki does not bring loss.

Let us now see what the profits on the whole year's manufacture amounted to.

On an average there were 220 days out of the 365 on which salt was made, as allowance has to be made for idle days due to rainy weather and other causes.

During this period 2,600 *koku* of salt (=385 tons) were turned out, the value of which, at the market rate ruling on the spot, namely, 45 *sen* per *koku* 1 *koku*=2.96 cwt., was 1,170 *yen*. 1,170 *yen*=£185.50. From this must be subtracted the sum of *yen* 673.40 *sen* (=£106.12.5), which represents the average total for daily expenses during 220 days, and also a further sum of *yen* 326.00 (=51.12.4) must be deducted for expenditure on account of annual repairs to the field, etcetera, as below.

	<i>yen.</i>	<i>sen.</i>
Dredging sand out of ditches ... ..	4.	00
Re-arranging sand beds, and new sand ...	11.	00
Repairs to Boiling-house and other buildings ...	24.	00
Rebuilding stone pan, 5 times @ 4 <i>yen</i> ...	20.	00
Repairing and replacing metal and wooden tools	8.	00
Rent of Salt Garden for one year ... ..	234.	00

Interest on guarantee deposit of \$100 with landlord,	@ 180/0 ...	= 18.00
Interest on other sums	„ ...	= 7.00 = 25. 00
		<hr/>
		326. 00
Add daily expenses	... ..	673. 40
		<hr/>
Total to be deducted	yen	999. 40
		(=£158.4.9)

The following figures now result :—

2,600 *koku* of salt (=385 tons), at the market rate of 45 *sen* (=1s. 5d.) per *koku*, fetch 1,170 *yen* (=£185.5.9), on which a profit of *yen* 170.60 *sen* (=£27.0.3) is made. The cost of production being *yen* 999.40 *sen* (=£158.4.9), that of recovering one *koku* of salt was a little over 38 *sen* (=1s. 2½d.).

This, however, is working on the assumption that the garden is leased by the owner to a tenant, *yen* 170.60 (=£27.0.3) being the profit gained by the latter. Presuming that it is worked by the owner, himself, which is more often the case, we get, after deducting rent (*yen* 234=£37.1.0) and interest on deposit etc., (*yen* 25=£3.19.2), both of which items must naturally be eliminated from the owner's expenses, the following figures :—

The cost of making 2,600 *koku* was *yen* 763.44 *sen* (=£120.7.7), profit, *yen* 406.56 *sen* (=£64.7.5) and the cost of recovering one *koku* of salt was 29 *sen* (=11 pence). Thus the owner made a profit of 16 *sen* (=6d.) per *koku* and the tenant of 7 *sen* (=2½d.) per *koku*. The taxes payable by the owner on the field, namely, *yen* 23.04 *sen* (=£3.13.0), have also been included in his expenses, but do not form an item of those of the tenant. If the interest on the original outlay of capital required by the owner for the purchase, or construction, of his field were reckoned in, which has not been done, his profit would probably be something like that of the lessee and the cost of recovering one *koku* of salt about 38 *sen* (=1s. 2½d.), which is rather below the average.

The average cost of production, according to statistics issued from the Central Office of the Guild, is 44 *sen* (=nearly 1s. 5d.) per *koku* for last year, the minimum being reached in the District of Akō, with 37 *sen* (=1s. 4d.) per *koku*.

The usual rate of rent throughout the country for a salt field of the standard dimensions ranges from 200 *yen* (=£31.13.4) to 300 *yen* (=£47.10.0) per annum, varying according to position and productive capacity. Construction is a very costly undertaking, involving an outlay of from 3,000 to 4,000 *yen* (=£475 to £633.6.8); for this reason, and owing to the depression at present prevailing in the trade, not many new fields are made nowadays, people being content to rent or purchase them. Besides this, it must not be forgotten that several years of laborious toil are required to render a newly made field remunerative, as the soil does not, for at least two years, become thoroughly seasoned for the purposes to which it is applied, and sometimes five or six years elapse before its real capabilities are discovered.

A few notes are necessary in order to explain some of the items appearing amongst the working expenses previously alluded to.

Labourers. In Winter and Spring seven persons are employed, five men and two women or children. Two men receive 11 *sen* (=4.18 pence) per day of twelve hours and have the heaviest part of the work to do.

The other five labourers are employed for  
 (3d.42). half a day, or six hours, at 9 *sen* each for the  
 (2d.28). three men and six *sen* each for the two women,  
 or children, as the case may be.

In Summer and Autumn the staff is increased  
 (5d.70). to ten. Five men at 15 *sen* per diem of 12  
 hours and five others for half a day, three of  
 whom receive 9 *sen* and two 6 *sen* each.

Coals. Various kinds of coals are used which are mixed together in order to keep the heat at an even temperature ;

the prices for the same ranging from 6 *sen* (1 *kin* = 1½ lbs.) per *kin* for coal from Motoyama, in Nagato, to (3d.04). 8 *sen* per *kin* for Chikuzen coal. Some dexterity and practice is required in stoking, the chief test of competence lying in the maintenance of a normal heat at the cost of a small amount of coal.

Stokers for boiling pan. Two of these are employed permanently on a fixed scale of wages, 17 (6d.65.) *sen* per day each, and they are on duty alternately, day and night, as salt is drawn from the pan every two hours, giving 12 boilings in 24 hours.

*Arame* or seaweed. This is for the purpose of preventing pan scale as specified before, the seaweed being boiled down and the decoction resulting smeared over the pan previous to pouring in the brine.

Packing of the salt in straw bags. This requires extra labour, for which outside assistance is specially obtained at intervals.

Boat hire. This is for transferring the bags of salt to the large salt junks lying in the offing and which cannot approach close to shore.

Salt agent's commission. The custom prevailing in the salt trade is for all transactions relating to purchase or sale to be negotiated by an agent or middleman. By Government regulation a tax termed the "Eigyo-Zei," or Occupation Tax, is imposed on all trades and occupations, from which, however, the salt former is exempted out of regard for the fact that he is already handicapped by a Land Tax of 2½ per cent on the assessed value of his land. To counterbalance this he is only allowed to negotiate for the sale of his salt through the medium of the salt middlemen who are liable to the Occupation Tax. If he is desirous of making his own arrangements for the disposal of his produce he must first be duly licensed to do so through payment of this tax. This accounts for the two items charged to commissions paid to the salt and coal agents, the system being the same in the case of the latter. In addition to the Land Tax, or Chi-zei,

Taxes on salt  
field.

which belongs to the class of taxes called Koku-zei, or National Taxes, by which the National Treasury is replenished, the salt manufacturer is affected by two others, namely, Chihō-zei or Local taxes and Kyōgi-Hi or Municipal Rates. The former are levied by the Local Prefectural Office, or Kenchō, in each Prefecture, acting under the authority of the Prefectural Assembly, which regulates annually the amount leviable for defraying the expenditure of the Prefecture. The latter are regulated by the District Assembly and are devoted to purely local objects, such as the maintenance of roads, etc. The burden of taxation is therefore by no means light, although it probably compares favourably with that of British India, where the salt industry is one of the great government monopolies and where the imposts on salt constitute one of the main sources of the public revenue. The land tax of the field

(£2.13.5). previously under discussion is *yen* 16. 86 *sen*, 5 *rin*, which is  $2\frac{1}{2}$  per cent on the assessed value of 15 *tan*, viz, *yen* 675 at 45 *yen* per *tan*. The

(19s. 6d.) Local Taxes and Municipal Rates are *yen* 6.16

(£3.13.0). *sen* 5 *rin*, giving a total taxation of *yen* 23.04.

The taxes levied in Japan on the salt industry are also less severe than those of China where salt likewise forms a monopoly of the Government. In the latter country the

amount leviable per one *koku* is about *yen* 1.41, (4s. 5½d.) whilst the tax payable by 2,600 *koku* here would

(one *yen* = 35. 2d.) not be much more than .0009 of a *yen* per *koku* under the Japanese system of taxation. Were

(£584.5.0). the Chinese system enforced in Japan a tax of *yen*

(tons 385). 3,690.96 would be due on the total of 2,600 *koku*.

It may be easily imagined from this that the price of Chinese salt must necessarily be exceedingly high, and this is indeed the case, the average rate there

(£1.14.10 to £1.18.0). being 11 to 12 *yen* per *koku* as against 70 *sen* (2s. 2½d.) per *koku* in Tokyo. The justice of taxing a

commodity of such vital importance to the very poorest member of society, even on the most reduced scale, is open to grave question, and, low as the price of salt is

in Japan compared with that in China, this should afford food for reflection to those salt makers in this country who are bent on fostering high prices by curtailing output.

Another item to be noticed is the guarantee  
(£15.16.8). deposit of *yen* 100, left with the owner of the field. This is handed over by the lessee on entering into possession of the field and is held by the owner until tenancy expires. This sum is supposed to guarantee the landlord against omissions on the part of the tenant to pay his rent. The rate of interest, viz., 18 per cent, appears rather high in estimating the loss contingent on locked up capital. The interest on other sums referred to is that on money expended on the food supplies which are purchased at the commencement of the year for the household, and also for the labourers, who very often receive rations of rice in part payment of their wages.

Building of the Pan. It will be observed that the boiling pan was built five times at a cost of  
(125. 8d.) four *yen*, a consequence of the length of the season. Some delay is caused in boiling operations as four days are required for each construction.

The following notes obtained from Mr. Hira-  
<sup>Northern</sup>  
<sup>salt fields.</sup> numa, the owner of two large salt fields in the vicinity of Kanagawa, where I have spent some time in watching the various stages of salt manufacture, will give additional information as regards productiveness and working expenses, and a comparison may also be made roughly with the Kohama field. The largest of the two above mentioned has been selected for this purpose.

The dimensions are 5 *chō* or 50 *tan* (=12½ acres); of this four *tan* (nearly one acre) are monopolised by the ditches and Toridzuka, for definition of which see Page 21, and the usable surface amounts to (11½ acres) 46 *tan*. The field is divided into 14 divisions, 3,360 feet long by 270 feet broad. The width of the 15 ditches is 2 feet 5 inches each and thickness of sand layers one foot, the upper layer being one inch thick. Half the field is worked every day on the same principles of evaporation etc. as described

on Pages 18-21. The system of leaching is that termed *Zaru-tori*, or "basket taking," described on Page 21. By this is effected a great saving in space which would otherwise be occupied by the leaching tubs used in the south. The sand is spread out to the field at five in the morning and leached in the baskets at one o'clock. In each basket is placed 6 *tō* of sand (=24 bushels), on to which 6 *tō* of sea water (=240 gallons) is poured, yielding 2 *tō* of concentrated brine (=80 gallons). On one sand flat there are 60 baskets from which are obtained  $2 \times 60 = 120$  *tō* (=4,800 gallons), or 12 *koku* of brine, and, as there are 7 flats in use every day the daily production is 840 *tō* or 84 *koku* (=19,200 gallons), which are conveyed in buckets to the "*Toridzuka*" and from thence by pipes to the reservoir.

Labourers. The labourers employed on this field are chiefly convicts from the Government prison, but a few other men, skilled labourers, are permanently employed. In all, there are 23 men who work from five in the morning to five in the evening, the wages being distributed as follows:—

Class 1. Consisting of permanent workmen, not convicts, 25 *sen* per day (=9½*d.*).

Class 2. Two stokers, 25 *sen* per 12 hours each and board and lodging.

Class 3. The convicts, who receive a daily wage of 8 *sen* (=3*d.*04), which is increased to 12 *sen* as they gradually grow proficient in their duties.

Each sand flat is worked by three men, giving a total of 21 men for field work.

Boiling pan. This is not constructed of stone and clay but is a good substantial iron pan heated on the principles previously described. It measures 18 feet long by 12 broad and three inches deep, having a holding capacity of 11 *koku* (= 4400 gallons) The brine is boiled five times in 24 hours in quantities of 9 *koku*, in all. 45 *koku* (= 10,000 gallons) of brine, from which 15 *koku* (= 2½ tons, or ⅓ of the brine) of salt are produced daily. Boiling operations continue on



an average for 350 days in the year although the stokers are engaged for the whole year. Brine is obtained from the field during 220 days, as evaporation is also carried on occasionally in the winter as in the Kohama field. The great difference between the two is, however, that the owner of the Kanagawa field is not subject to the regulations of the Guild and is therefore not restricted to the six months' limit imposed on the southern fields. Last year the Kohama field must have worked beyond the specified period in open defiance of the Guild regulations unless special permission was granted to do otherwise.

The brine produced in 220 days amounts, at the rate of 84 *koku* per day, to 18,480 *koku* (=739,200 gallons,) out of which  $\frac{1}{3}$  should have been taken as salt, as 15 *koku* of salt were obtained daily. One third equals 6,160 *koku* (=913 tons) of salt, but, making allowances for waste of brine through various causes, such as leakage from pipes and buckets, constant evaporation whilst in the reservoir, etcetera, the actual average quantity of salt produced annually is about 5,500 *koku* (=815 tons), reaching in the most favourable season to as much as 6000 *koku* (=889 tons).

The expenses incurred for last year are as follows:—

	<i>yen. sen.</i>
Wages of labourers for 220 days, 21 men..	693. 00
“ “ stokers, 2 men, 365 days..	182. 50
Dried bamboo branches for fuel, @ 80 <i>sen</i> per boiling, @ 5 boilings=4 <i>yen</i> . 365 days ..	1460. 00
Repairs to tools, field, building etc. ..	180. 00
Land tax and local taxes etc. ..	75. 00

Total, .. .. *yen* 2590. 50 (=£410. 3. 3.)

The market price in Yokohama for salt was 70 *sen* (=2/2½) per *koku*, which for 5500 *koku* gives *yen* 3,850 (=£609. 11. 8). The amount of profit cleared was, therefore, *yen* 3850 minus *yen* 2590.50, or *yen* 1,259½ (=£199. 8. 5), from a field of 50 *tan* or 5 *chō*.

In order to make a rough comparison of the Kanagawa field with the Kohama field, 1 *cho* 5 *tan* must be taken as the basis of calculation and  $\frac{3}{10}$  of the above figures taken

as representing the results which would be obtained from 1 *chō* 5 *tan* area of the Kanagawa field.

The total produce would be therefore  $\frac{3}{10}$  of 5,500 *koku* = 1650 *koku* (=245 tons), value at 70 *sen* per *koku* = *yen* 1,155 (=£182.17.6), cost of production = *yen* 775.15 (=£122.14.8) for the whole, or nearly 47 *sen* per *koku*. The clear profit remaining is *yen* 377.85 (=£59.16.6). Comparing the two fields in a table we have :—

	Yield from 1 <i>chō</i> 5 <i>tan</i> in 220 days <i>koku</i> .	Value of salt <i>yen.</i>	Market Price <i>sen</i> per <i>koku</i> .	Cost of Production <i>yen sen.</i>	Cost of 1 <i>koku</i> to produce <i>sen.</i>	Profit <i>yen sen</i>
Kohama.....	2600	1170	45	763.44	38	406.56
Kanagawa.....	1650	1155	70	777.15	47	377.85

All the items therefore are in favour of the Kohama field, both as regards yield from the same area of ground, cost of production and profit, and this notwithstanding that the owner of the Kanagawa field enjoys greater facilities for transport of his produce, which accounts for the absence in his expenses of such items as packing, straw bags or commissions. Probably, if the interest on capital laid out on the field were reckoned in, his profits would be further reduced. The superiority both in yield and everything else which distinguishes the Kohama field is owing to climatic advantages and the character of its soil, the climate in this neighbourhood being distinctly more unfavourable for salt manufacturing operations. The discrepancy observable in the market value of the two places is easily accounted for by the fact that Kanagawa salt is valued at the wholesale market rate ruling in Yokohama last year, the standard for regulating prices in the northern provinces being naturally based upon the prices which southern salts fetch in the northern markets, after charges for freight etc. have been added.

One good quality that the Kanagawa salt possesses is that it is, for Japanese salt, remarkably pure and free from bitterns, mainly owing to three reasons.

Firstly; that the pan is heated for five hours instead of for two, it being a well recognised fact that rapid boiling

gives small crystals imperfectly formed, but that with gradual heating the crystals are larger and less liable to impurity owing to their more perfect shape.

Secondly; the proprietor not only rigidly adheres to the rule of not returning the bitterns to the pan after each boiling, but also carefully filters the brine through a bed of ashes preparatory to boiling. He also places the baskets of newly made salt on the surface of a layer of ashes, which possessing great powers of suction draw out the bitterns thoroughly.

Thirdly he employs an iron pan, which is by far the best.

Salt made on the Japanese system must necessarily be expected to contain a large proportion of impurities, especially when the sources of its supply are considered, but such impurities are needlessly aggravated by this custom prevailing in so many places of returning the bitterns to the pan, thus further augmenting the already large amount of foreign salts contained in the brine. In Europe it is very rare that such a course is adopted, as the bitterns are utilised in other ways, such as for instance in manufacturing sodium sulphate, which is invaluable for making glass.

Many cases also occur in which the bitterns are even mixed with the freshly made salt in order to increase its weight, the excuse which is offered for resorting to this device being that the lower classes of Japanese, especially in the interior, prefer an article well charged with them as the flavour is more acrid. The taste for such salt prevails, too, amongst fishermen who cure their fish by dipping them into brine, and they assert that a salt full of bitterns is much more efficacious than a purer quality would be.

Of all the salts contained in Sodium Chloride of Magnesium, Chloride is that which has the greatest influence upon the quality of the produce, both on account of its deliquescence in the air and its highly saline taste. For while pure Chloride of Sodium never attracts moisture from the air, it is well known how rapidly ordinary salt becomes damp in wet weather, and the more Magnesium Chloride it contains the

more speedy such action of liquefaction becomes. This fact is very observable in most of the Japanese salt that one sees exposed in the stalls of the retail dealer, where owing to its impurity, small buckets are often placed beneath the salt to catch the bitterns which exude from it. By reason of this, Japanese salt, it is calculated, does not contain more than 77 to 80% of Sodium Chloride, the remaining percentage consisting of such impurities as Magnesium Sulphate, Magnesium Chloride and water, etc.

Until recently the erroneous view has found favour amongst the salt makers of this country that they have no interest in producing a pure article, as such is not in request amongst the lower classes. It stands to reason, however, that it is to their advantage to do all in their power to improve quality, both from a moral and financial standpoint, and by so doing the loss in weight which occurs, and which often serves as a pretext to the retail dealer for raising his prices, would, no doubt, be obviated in some measure. By fostering a taste for a purer quality amongst the country people, this pretext would be no longer available and greater regularity of prices and increased consumption would be stimulated. This result can only be attained by the introduction of several important improvements in the process of manufacture as it now stands; amongst which the adoption of iron pans and a better mode of heating are the chief desiderata. The iron pans, however, are expensive and it will be some time before they replace the old fashioned stone pan, as the majority of the salt makers are only just able to support themselves on the slender profits made in their trade.

The wholesale market rate for southern salts in Tōkyō is, of course, subject to fluctuation like all other commodities, the present price ruling being on an average 70 *sen* ( $=2s. 2\frac{1}{2}d.$ ) per *koku*, or perhaps 80 *sen* ( $=2s. 6\frac{1}{4}d.$ ) for best qualities. In 1879 and 1880 prices went as high as *yen* 1.20 ( $=4s. 1d.$ ) per *koku*, and the dealers are anxious to see business as brisk as this once more. The Ten Provinces being the centre of production,

Wholesale  
rates.

prices advance in proportion as the extreme limit of local transport is reached. In the most remote provinces, such as the Hokkaidō and other northern parts, prices rule at something like 90 *sen* (=2*s.* 10*d.*) to 1 *yen* (=3*s.* 2*d.*) per *koku*, sometimes even *yen* 1.30, when supplies are short owing to the salt boats being detained south through stress of weather.

The varieties most sought after are Hon-Saita, Varieties of Shin-Saita, Katamoto, Akō and Gyōtoku salts.  
salt

Hon-Saita is the name applied to all salt manufactured in Awa. It is the name by which the twelve small villages forming the township of Saita, or Muya, in that province are known.

Shin-Saita, (or New Saita), salt includes most of the varieties manufactured in Bizen, Bichū, Bingo, Suwo and Nagato and has obtained this name to distinguish it from Hon-Saita or "Real Saita salt."

Katamoto salt is a production of Sanuki. It chiefly finds a market, together with most other salts of that province, in Ōsaka.

Akō salt from Harima has the reputation of being the most suitable for pickling and curing purposes, such as fish, *daikon* and other vegetables. It is also largely used in making *Shoyu* and *Miso* and considerable quantities are sent annually to the Hokkaidō fish-curers. The demand for Akō salt, as well as for all other varieties to be employed in the manufacture of *Shoyu* and *Miso*, two of the most important articles of Japanese diet, can be by no means light, as at least one fifth of the ingredients entering into the composition of these two sauces consists of salt.

Gyōtoku salt. This comes from a tract of salt fields in the vicinity of Tōkyō where an area of some 25 acres is under cultivation.

The chief local markets are Tōkyō, Ōsaka, Local mar- Shimonoseki, Yokkaichi, Niigata, Aomori and  
kets. Hakodate; Kyūshū is supplied from its own fields. The salt is transported to these places in junks of 300 to 500 *koku* burthen, and from thence is distributed by

pack-horses or hand-carts through the interior. The salt junks are the property of the master, or *Sendō*, as he is called. He purchases his cargo from the middleman acting on behalf of the manufacturer in the south and conveys it to its destination at his own risk. There it changes hands once more, as he sells the cargo to another salt agent who passes it on to the wholesale dealers.

A curious custom prevailing in the trade, and which is recognised by the master of the ship, middleman and wholesale dealer alike, is that the bales in which the salt is packed are never expected to tally with the weight they are supposed to represent when first despatched from the manufacturer. This is mainly owing to the fact that the crews of the salt junks are allowed to help themselves to a certain proportion of the contents whilst the bales are in transitu, with the full knowledge of the master, who, as a set off against this, takes good care to fix their wages on a low scale when first engaging them. The salt abstracted from the bales is, therefore, to be regarded in the light of a legitimate perquisite sanctioned by trade usage rather than as stolen goods.

The bales are made out of coarse straw matting woven from barley or rice halms and are secured by four or five stout straw ropes. They range in weight from 5 *tō* 2 *shō* ( $=1\frac{7}{20}$  bushels) for the largest, to 3 *tō* 5 *shō* ( $=\frac{7}{8}$  of a bushel) for the smallest.

A bale of 5 *tō* 2 *shō* shows some discrepancy in weight by the time it reaches the hands of the Tokyo dealer, being reduced by the pilferings of the crew and by the draining away of impurities to very nearly 5 *tō*, ( $=1\frac{1}{4}$  bushels), which is the margin of loss allowed for by the dealer in this case, and so on in proportion to the size of the bale. If the margin fixed upon is exceeded the bale is rejected.

In a Japanese household salt is not set upon the table at meal time, a custom which seems rather peculiar to an Englishman who is wont to regard it as a necessary accessory to a properly laid table. Instead of appearing, as we

are accustomed to see it, in the never absent salt-cellar, it is always put into all food before it is cooked, or consumed in a diluted form in *Shoyu* and *Miso*, the two most indispensable accompaniments of a Japanese repast. On rare occasions, such as fête days, a specially prepared salt called *Yakishio*, or Baked Salt, is sometimes served up in a

saucer, when it is eaten with *Sekihan* and *Azuki*.  
Note. *Sekihan* is a kind of food made with *Azuki* (red beans) and rice. In *Yakishio* is to be found the nearest approach to the quality of ordinary English table salt. It

consists merely of salt roasted in a pan over the fire by which the bitters are evaporated, thus making it of a whiter colour. It is sold in small boxes of  $2\frac{1}{2}$  to 5 *sen* each in price (=1*d.* to 2*d.*) and usually has the figure of some animal or flower inprinted on it with a stamp.

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## THE SALT GUILD OF THE TEN PROVINCES AND ITS REGULATIONS.

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The salt guild controlling the movements of the industry in the Ten Provinces was established in accordance with a Government notification, issued in the month of August, 1885, by the Department of Agriculture and Commerce to the Prefects of the various Prefectures into which these provinces are divided, namely, Yamaguchi, Hiroshima, Okayama, Hyōgō, Tokushima and Ehime Prefectures.

The four clauses of which it is composed run as follows :—

1. All persons owning salt fields within the limits of the Ten Provinces shall become members of a Guild and shall be subject to the regulations of such guild.

2. The period for carrying on the manufacture of salt shall be confined to six months in the year, and this limit shall not be exceeded without authority.

3. A central office of the Guild shall be established at some place within the Ten Provinces, and District offices shall likewise be established in various suitable places.

4. If it be deemed necessary to frame regulations others than these the sanction of the Department for Agriculture and Commerce shall first be obtained.

The set of Regulations which, upon the issue  
Regulations of Guild. of the above Notification, emanated from the members of the Guild and which met with the general approval of all the salt makers in these provinces, with the exception of those in Sanuki, are as follows :—

Article 1. This Guild shall be designated the Jisshū Enden Kumiai.

Article 2. The limits of this Guild are con-  
Limits of Guild. fined to the provinces of Harima, Bizen, Bichū, Bingo, Aki, Suwo, Nagato, Awa, Sanuki and Iyo.



Article 3. This Guild is organised by and composed of the owners of salt fields within the aforementioned ten provinces.

Central office. Article 4. Situation of central office.

The town of Marugame in the Prefecture of Ehime, Sannuki province, is fixed upon as the head-quarters of the Guild.

Article 5. Objects of the Guild.

This Guild is established in order to further the following aims.

The consolidation and extension of the Salt Industry.

The augmentation of trade profits.

The prevention of the manufacture of inferior salt.

For making researches into the best methods for improving the condition of the industry.

The prevention of the importation of foreign salt into Japan.

The improvisation of schemes for the maintenance of the industry on a sound basis.

Article 6. The Guild will frame accurate statistics of the annual yield of salt and will endeavour to keep the balance of supply and demand equally poised, to obviate disappointment.

Article 7. The season for making salt shall be confined to the six months intervening between spring and autumn. But as the manufacture of salt depends upon the climatic conditions of the locality where it is carried on, it is left to the discretion of the respective District offices to arrange the date for commencing operations. Such arrangements, however, must be communicated to the Central office.

Article 8. The staff of the Central office shall consist of a President, Vice-President, Inspectors, Clerks and Accountants.

Article 9. The President, Vice-President and Inspectors shall be elected only from amongst those persons who are owners of salt fields, at the General Meeting of the Guild to be held annually at the Central office.

Article 10. The Clerks and Accountants shall be nominated by the President of the Guild.

Tenure of office. Article 11. The President, Vice President and Inspectors shall hold office for three years, but shall be eligible for re-election at the end of that period.

Duties of President. Article 12. The President of the Guild is invested with the responsibility of controlling the general business. He may not enforce the adoption of any regulation not contained in the Regulations of the Guild without first submitting it to the vote at an open meeting.

Duties of Vice-President. Article 13. The Vice-President shall assist the President in his duties and shall act in the place of the President when the latter is incapacitated from performing them.

Article 14. The Inspectors are responsible for the business of the respective sections assigned to them by the President and they may participate in the general business of the Guild.

Article 15. The Clerks shall receive their instructions from the President: the Vice-President and Inspectors and are responsible for the safe keeping of the Guild archives.

Article 15. The Accountants are under the orders of the Inspectors and are responsible for the accounts.

Meetings. Article 16. The meetings of the Guild are divided into Ordinary and Extraordinary meetings.

The Ordinary meeting shall be held annually in the month of August.

An Extraordinary meeting may be held if any especial enquiries are addressed to the Guild by the Authorities, or if any emergency should arise which necessitates it. It may be called on the motion of the President of the Guild, or on that of a majority of the Presidents of the District offices.

Article 17. The time and place of holding Ordinary and Extraordinary meetings shall be determined by the President.

Article 18. Motions for discussion in any meeting shall be brought forward by the President.

Article 19. Each district office may, for every <sup>Conditions of election.</sup> 100 *chō* (=245 acres) of salt fields within its district, elect one member to represent it at either the Ordinary or Extraordinary meetings.

In districts where the area of the salt fields is less than 100 *chō* but more than 50 *chō* (=123 acres), one member may also be elected.

Article 20. Only persons who are owners of salt fields and who have been duly elected by district meeting are eligible as members of the Central office meeting.

Article 21. Officials attached to the Department of Agriculture and Commerce and the Local Prefectural officials may be present at all meetings of the Central office.

Article 22. All resolutions passed at the Central office meetings shall be reported to the Department of Agriculture and Commerce through the Prefectural office in the jurisdiction of which the Central office may be.

Article 23. The expenses of the Central office shall be levied by an equal assessment, namely, half upon the value of all land utilised for the purpose of salt gardens, and half upon the area of the same.

Article 24. Estimates for the annual expenditure of the Central office shall be presented at the annual General Meeting and a statement made of the balance in hand from last year.

Article 25. Any person effecting improvements in the salt industry either by inventions or otherwise shall receive a suitable reward.

Article 26. If any member infringe any of the <sup>Infraction of Regulations.</sup> regulations, bye-laws, agreements or resolutions of this Guild he shall, according to the gravity of his offence, be liable to a fine of not more than 50 *yen* = (£7. 18.4) and not less than 5 *yen* (15s. 10d.)

Article 27. Any person, being a member of this Guild, who carries on the manufacture of <sup>Penalty for exceeding six months' limit.</sup> salt beyond the period prescribed by these Regu-

lations, shall be liable to a fine of fifty *sen* (=15. 7*d.*) per leaching tub for every day that this regulation is infringed.

Article 28. Whenever the lessor of any salt garden infringes any of the Guild regulations, the responsibility of such conduct rests with the owner of the salt garden so leased. But when the owner withdraws the lot from the tenant and levies a distress upon him for the amount of fine payable, such responsibility may be considered to lapse, even though the fine may not be fully satisfied, if it is manifest that the owner of the field is not in collusion with the tenant.

Article 29. If any of the staff of the Central office be guilty of malpractice they shall be dealt with by the General Meeting.

Article 30. All correspondence passing between the Central Office and any Branch District office shall be sealed with the official seal of the Guild. Correspondence with Government Authorities, however, shall be sealed with the private seals of President or Vice-President.

Article 31. Duplicates of the official seals of the Central and distinct offices shall be made and deposited therein.

Article 32. All yearly and monthly statistics, reports etc., and all resolutions passed at both ordinary and extraordinary meetings shall be reported to the local prefectural office and to the Department of Agriculture and Commerce, as soon as they are ready.

Article 33. When salt gardens are leased to persons beyond the jurisdiction of this Guild, a formal agreement must be made with such persons by which the observance of these Regulations may be ensured.

Article 34. The names of the localities selected as District offices are as follows:—

(Note. It is needless to repeat these as they are given on page 54 to 5).

(Article 35 to 40 contain regulations for the appointment etc. of district office staffs, the duties of which, and mode of election of which, are similar to those of the central office).

Article 41. Each district office may, at discretion, adopt such bye-laws as are deemed advisable after presenting such for the sanction of the Prefectural Office in the jurisdiction of which it lies. Such bye-laws, however, must not be at variance with the spirit of the general regulations controlling the Guild.

Article 42. The expenses of each district office shall be assessed and levied by each district office respectively.

On June 25, 1886, the following additions were made to the Regulations.

Article 43. In future all salt shall be sold by Salt to be sold by measure. measure and not by weight.

(In selling by weight a great loss is eventually caused to the purchaser, as has already been shown, by the draining away of impurities, but the sale by measure makes the transaction a fairer one, and, more especially, has the effect of ensuring purity, as the inducement to mix bitterns to increase the weight is abolished.).

Article 44. The bitterns contained in the Returning the bitterns to the pan. pan and draining wells shall not be thrown back into the pan as they have a prejudicial effect on the quality of the salt produced.

They should not be thrown away, but may be collected and utilised for making salt for manure or for other agricultural purposes.

Article 45. The term of office for members of the Guild is four years. Half of their number shall be re-elected every two years, those who are to retire at the expiration of this period being decided on by drawing lots.

Each member is eligible for re-election.

Article 46. If the president of the Guild disapprove of any resolution arrived at by the Central office meeting he may order the question to be re-debated.

Article 47. The financial year of the Guild commences on the 31st October.

Article 48. The president of a district office may not address any request for the holding of an extraordinary

meeting without the consent of a majority of half of the members of such district.

Article 49. The Regulations of the Guild may not be altered without the concurrence of a majority of more than half of the members, but such alteration shall not come into practical operation without the sanction of the Department of Agriculture and Commerce, given through the local Prefectural Office.

A Brief History of the Guild and the Sanuki Complications.

The circumstances which led to the issue of the regulations quoted above and gave rise to the controversy which has lately been raging between the Guild on the one hand and Sanuki, more especially Eastern Sanuki, on the other, will be found briefly detailed in the following history of the Guild from its earliest origin.

The first idea of combining the representatives of the salt industry in the ten provinces emanated from a man named Tanaka Tōroku, a salt maker of Mitajiri, who lived in the period of Meiwa (1764). In his days extreme depression prevailed throughout the trade, which was at a very low ebb owing to over-production and consequent depreciation in prices, and even nowadays it is to this that the present sluggishness of trade is attributed.

To remedy the serious state of affairs Tanaka Tōroku came to the conclusion that the only alternative left was to reduce the output of salt by cutting short the season for its manufacture, so he proposed to the manufacturers of Suwo, Nagato, Aki and Bingo that they should discontinue operations during the most unfavourable half of the year from October to March. They consented to this and were all the more ready to do so as they made but little profit during the winter and early spring months. About this time also Tanaka Tōroku introduced the plan, alluded to on Page 29, of only using the fields either on alternate days or a certain section of it every third day, in order that they might gain an interval of rest. He was most sanguine that great things would result from a strict adherence to

his system, which he termed Sampachi Hō, (see Page 17) and, finally co-operating with another salt maker named Takehara Naojuro, a native of Mitajiri, presented a memorial to the Bakufu\* Government in which he petitioned for the organisation of a Guild for the four provinces of Suwo Nagato, Aki and Bingo. The memorial was favourably entertained by the Government and the Guild accordingly established in these four provinces.

After this Sampachi-Hō began gradually to work its way into popular favour, and, in fifty years from the time of its first establishment, the Guild was reinforced by the entry of the provinces Iyo, Awa, Harima, Bizen and Bichū, nine provinces in all.

The only one that resisted all inducements to enter now was Sanuki. It was, however, deemed a matter of great importance that, in order to ensure unity of action, Sanuki should no longer remain unrepresented and, on these grounds, application was made about the period of Kwansei (1800) to the Daimyō of Sanuki Han, at Takamatsu, to bring pressure to bear on the salt makers under his jurisdiction. Notwithstanding this all attempts of the Guild to establish a united Guild were ineffectual, as the salt makers of Sanuki resolutely declined to participate in any scheme of amalgamation, pleading as their reason that the more favourable climate of their province precluded any identity of interests with the other nine.

About thirty years subsequent to this in the periods of Bunsei and Tempō (1830), many new fields were laid out in West Sanuki at Sakaide, Aiai-i Hama and Wabihamma. This gave an impetus to Sanuki business, and their manufacturers began to seek fresh outlets for their increased yield of salt, encroaching on markets hitherto monopolised by some of the other provinces. This led to further overtures on the part of the Guild and this time with partial success, as in 1873, the three new salt districts which had sprung up in West Sanuki

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\* Bakufu or the Shōgun's Government.

signified their willingness to enter the Guild, but the rest of Sanuki still held aloof.

Meanwhile, during the growing prosperity of Sanuki, the trade in the other provinces was passing through a period of great depression, which was aggravated by the keen competition of Sanuki. The nine provinces viewed this with increasing apprehension and resented the activity displayed by their Sanuki neighbours in supplanting them in what they regarded as their own particular markets. It was therefore determined by the Guild to make one more bid for the co-operation of the whole of Sanuki, and, eventually, a *modus vivendi* was established for a time, by which special concessions were accorded to Sanuki on condition that it joined the Guild. Ultimately, in 1877, Sanuki seceded with the exception of the three districts in the West previously alluded to.

In 1878 the Guild began to show signs of disorganisation to such an extent that it was very nearly on the point of breaking up altogether. At this juncture a meeting was held at Onomichi, in Bingo, where it was resolved that since members seceded at pleasure, the only remedy for the existing state of affairs was to petition for Government intervention, by which the Guild might be placed on an organised footing and due submission to its regulations ensured. For this object a committee was chosen from the meeting who drew up a memorial in this sense and presented it to the Home office.

To this the Home office replied as follows :—

“The object of the salt makers of the Chūgoku provinces  
“is to combine all the salt makers of the Ten Provinces,  
“West of Ōsaka, into a Guild for the purpose of limiting  
“production and thereby causing an appreciation in the price  
“of salt. In this, however, you have made grave error, for  
“granting that the price of salt be enhanced you will still  
“be exposed to competition from provinces outside, and  
“inasmuch as the country has now emerged from the  
“seclusion of the Shōgunate, you would, moreover, be ex-  
“posed to foreign competition. Your endeavours therefore



"will only tend to your disadvantage and had better be discontinued."

The partisans of Government intervention were therefore foiled in their intentions, but only temporarily.

In February, 1884, officials were despatched to Kōbe by the Department of Agriculture and Commerce for the purpose of investigating the condition of the salt industry in the ten provinces. The officials summoned together a committee of influential salt makers with whom they deliberated, during five days, on ways and means for forming a Guild under Government protection, and for improving the state of things in general.

At this meeting were predominant the partisans of the six months' system and they lost no opportunity of impressing upon the Government officials, as strongly as they could, that this system was the only plan by which a revival of the industry could be stimulated. This of course was a hit at Sanuki, as, if it was forced to join the Guild, it would have to submit to any regulations that might be framed.

The result of this meeting, and of others held subsequently, was that the set of regulations, which have been given at length on Pages 51—57, were drawn up and presented to the Department of Agriculture and Commerce for official sanction, on the 26th February, 1884. This sanction was accorded in January 1885, followed by a Notification in August of the same year addressed to the six prefectures which has been referred to on Page 51. At the same time the Government, to mark the interest which it took in the improvement of the Salt Industry, granted a small subsidy of \$1000 (=£158.6.8.) to the Guild.

The Sanuki manufacturers—or rather those belonging to the Eastern Division, the Western Division never having really seceded,—had now to contend on more unequal terms with their rivals who had now gained their ends. They also had to face a legally constituted decree which could not be treated with impunity. For a while, therefore, they submitted and, although naturally irritated by the arbitrary regulation in the above Notification which compelled them to desist

from an annual manufacture, merely contented themselves with protesting against such injustice, at the same time taking legal measures for the annulment of the Notification. These, however, ended in failure. This state of affairs lasted until 1886, during which time fierce disputes were the order of the day at every meeting of the Guild, and the Eastern Sanukiites, finding that great pecuniary loss was inflicted on them, began to become impatient of control.

It was during this year that Inouye Jintaro, an influential manufacturer of Takamatsu, in Eastern Sanuki, published an account of the "Sanuki Complication" for private circulation, in which he inveighed against the injustice of forcing Eastern Sanuki to adopt a system of manufacture to which it had never been accustomed. He also advocated the formation of a large National Guild to include, not alone the Ten Provinces, but every salt district in the country, in the regulations of which no such obnoxious clause relating to restrictions on working time should find place.

In his pamphlet Mr. Inouye, it seems, indulged in some uncomplimentary reflections on the conduct of the Ehime Prefect in issuing the Notification alluded to previously, and he was prosecuted for holding up a Government official to public contempt, with the result that the Takamatsu Judicial Court sentenced him to some days' imprisonment and a fine. On appealing to the Ōsaka Court of Appeal, however, the judgment of the lower court was reversed.

During 1887 strenuous efforts were made by the Eastern Sanukiites to obtain a repeal of the Ehime Notification, but without avail, and they at last declared that, come what might, they would not desist from making salt in the winter. Then came the tug of war. On the 19th October, when the first class fields in Sanuki were called upon to suspend operations the owners declined to do so. The President of the Guild immediately sued Inouye Jintaro and forty seven persons holding fields in Katamoto, Ikushima, Takamatsu and other places, in the Takamatsu Judicial Court, for the recovery of the fine to which they were liable by the regulations, and, meanwhile, obtained an injunction from the

Court staying all operations on the fields. Much distress was caused to the salt labourers by these proceedings who lost their means of subsistence, and it seemed, at one time in the winter of 1887, as if serious disturbances would break out.

At this juncture the vernacular journals took up the cause of Eastern Sanuki with much vigour; indeed, in not one instance, as far as I know, was it allowed that there was any excuse for such a course of bullying as that to which it had been subjected.

The tone of some of them may be gathered from the following extract which appeared in the *Japan Mail* last year.

“Both the *Keizai Zasshi* and the *Mainichi Shimbun* have written about it (viz: the Sanuki complication) in strong terms. The former denounces the Guild as an artificial and wholly unsound attempt to subject the natural laws of supply and demand to official control. There is involved, says that journal, a fundamental principle of political economy and to substitute for the operation of that principle a regulation of the nature in question, (vid. Article No. 2 of the notification issued to the six Prefectures, see page 51), is to subserve the general interests of the large body of consumers to the selfish interests of a small coterie of producers. The Ten Provinces along the Inland Sea are not the only places where salt is produced, and, if they limit their production in the hope of running up prices, they will only offer opportunities to external competition. The *Mainichi Shimbun* writes in the same strain. It declares that Sanuki is specially designated by nature as a place suitable for the manufacture of salt, just as Annam and Siam are blessed with the capacity to yield two crops of rice annually.”

The *Hōchi Shimbun* also despatched a special reporter to the Ten Provinces at the commencement of the present year, for the purpose of investigating the merits of the question, which gave rise to a series of long articles in the columns of that paper.

The ultimate result of the pressing representations made to the Government, and of the journalistic agitation which had been carried on in favour of Sanuki, was that, in the month of March last, the Department of Agriculture and Commerce issued a Notification rescinding the Notification addressed to the six Prefectures of the Ten Provinces and according full liberty of action to the salt makers in Sanuki. It was also resolved that the Government sanction extended to the Guild regulations should be withdrawn, pending further investigation of the general state of the Salt Industry, by officials to be appointed for that purpose. The Guild is, therefore, for the present deprived of Government support.

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## EXPORT OF JAPANESE SALT.

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Export business to foreign countries is still in its infancy. The little that is done is mostly confined to the south western provinces, from whence salt is exported to Corea and Vladivostock, viâ Shimonoseki. From the Customs Returns for the last few years it appears that no exportations of any consequence were made prior to 1883, when 886,544 catties (=527 tons), valued at *yen* 4,090 (=£647. 11. 8), left the country for Corea and Vladivostock. After 1883, a steady yearly increase is perceptible. At present great expectations are entertained of a greater développement in the salt trade, especially as regards Corea, where, it is said, the yield from the salt fields does not meet the requirements of its inhabitants. The first samples of Japanese salt imported into that country were, it is strange to say, regarded with disfavour by the Coreans, who, being accustomed to the impurer salt of their own manufacture, were somewhat prejudiced against the whiter hue of that newly imported. The destruction of many salt fields in 1886, in Corea, gave a decided impetus to exportation from Japan, as the figures for that year will prove on comparison with those for 1885. Thus in 1885 the export to Corea alone was 911,073 catties (=542 tons), value 2,555 *yen* (=£ 404. 10. 10), whilst that for 1886 was 6,306,171 catties (=3,754 tons), value 18,276 *yen* (=£2,893. 14. 0). The total export figures for the latter year, for all countries, were 16,031,208 catties, valued at 48,690 *yen* (=£7709. 7.0), a noteworthy increase on the figures for 1883. It was doubtless with a view to stimulating this rising trade that the Japanese Government removed, in 1887, the export duty on salt which had existed up to that year.

Much business might be done with China were it not for the fact that salt is a contraband article, owing to the Government monopoly which exists there. A good deal of salt, however, is contained in the large quantities of *Shoyu*, *Miso* and salted fish which are annually exported for Chinese consumption from this country. It is stated on credible authority that, owing to the difficulty of procuring salt at low prices, the saline incrustations adhering to the cured fish coming into China are eagerly scraped off by the natives for domestic purposes.

The Import of Foreign Salt into Japan is not of an extensive nature, the small shipments that reach these shores being destined for the consumption of the foreign residents, or for use in Japanese restaurants conducted on foreign principles. Until 1869 imports of this commodity were of very trifling value. In that year and the two succeeding ones of 1870 and 1871 they amounted to 74,592 *yen* (=£11,810. 8. 0), 40,201 *yen* (=£6,365. 3. 2) and 37,513 *yen* (=5,939. 11. 2) respectively, the highest figures ever reached. In 1872 there was a drop in value to 442 *yen* (=£ 69. 19. 8) and, since 1871, the sum of 2000 *yen* (=£ 316. 13. 4) has never been exceeded in any year.

It appears that no cargo of salt has ever been imported into this country in bulk from England, that is to say, stowed away in the hold of the ship, which is the usual method employed for transport to India and elsewhere.

For the probable charges on a cargo of this description, shipped in England and laid down in Yokohama, I am indebted to the courtesy of a British Merchant of high standing who has gone into the matter with a view to transacting business if possible. The quality is that which is technically known in the trade as "Shovel Salt."

He informs me that, calculating on a basis of 8s. 9d. per ton, first cost, with the addition of 30s. 0d. per ton for freight and allowing for  $7\frac{1}{2}\%$  loss in the weight of the salt, insurance and other charges, the cost per ton would be something like 43s.  $1\frac{1}{2}d$ , equivalent at 3s. 1d. to  $\$14.\frac{40}{100}$ .

It has already been pointed out that the ruling rate for native salt is, in the Tōkyō and Yokohama markets, from 70 *sen* to 80 *sen* per *koku* (nearly 3 cwts); the approximate price per ton for the same would, therefore, be from \$ 4. 90 to \$ 5. 60.

At this rate it does not seem as if there were any need for the Japanese manufacturer to apprehend external competition in foreign quarters at present, except from America, from which salt might possibly be imported more cheaply; but if means should ever be found to overcome the obstacles at present offered to the importation of foreign salt a serious blow might be inflicted on the native industry.

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## INDO-CHINESE TONES.

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BY E. H. PARKER.

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*(Read 12th December 1888.)*

A remark of Mr. Dyer Ball's in the introduction to his new Canton Vocabulary illustrates the importance of chronicling every stray fact, however apparently inexplicable, which is observable in Chinese philology. I have not the book by me now; but the statement, in effect, is that those Cantonese words which are in the 中入, or secondary division of the upper entering tone, have usually a long vowel; whereas those words which are in the 上入, or primary division of the upper entering tone, have usually a short vowel. The meaning of this is that, whereas it may always be ascertained from the first of two 反切 spelling-words used by K'ang-hi whether a given word is in the upper or lower series,—whether it is 上平, 上上, 上去, 上入; or 下平, 下上, 下去, or 下入;—in Cantonese, the group of words which K'ang-th marks as 上入 are in practice further sub-divided, at least in Canton itself, into what is vulgarly there called 中入 and 上入; and this, quite independently of the fact that both sub-divisions, like all the other seven Cantonese tones, can take a 變音, or vulgar “modified tone,” in certain senses of



certain words; thus bringing the total Cantonese colloquial tones up to 18.—Prominent Cantonese scholars like Drs. Eitel and Chalmers, whilst with some shew of reason rejecting the last mentioned nine tones as uncertain, local, and unnecessary, at one time even declined to admit the 中入, which is quite on a different and more permanent footing. In remodelling Dr. Williams' Dictionary, however, Dr. Eitel judiciously decided to introduce it; and thus, for the benefit of the youngest generation of Cantonese students, the 中入 is fairly engrafted upon the 上入. Mr. Ball's recent casual remark by mere accident throws new light upon the situation.

In Cantonese the cadence of the 下入 and 下去 tones is the same, whilst the cadence of the 上去 and 中入 tones is the same. (The cadence of the 上入 is the same as that of the 上平). Now, the eight Annamese tones, though somewhat different in sound from the Cantonese tones, are yet systematically different; and their cadences differ much less from the Cantonese cadences than the Canton cadences do from those of, for instance, the Hakka or Foochow dialects. Moreover, though the sounds of Chinese words adopted into Annamese have varied (independently of tone), the variation is consistent, and sympathises throughout with the Cantonese, which dialect has been shewn, by the light of Corean and Japanese, as well as by internal Chinese evidence, to be either the direct representative of ancient Chinese, as once spoken in the north, or indirectly the lineal descendant which, relatively if not positively, best corresponds in detail with the defunct ancestor of all existing dialects; whose skeleton the absence of letters, and the peculiar nature of the 反切 spelling system render it difficult to reconstruct in Roman letters,—except relatively.

In other words, Annamese and Cantonese agreeing as to the cadences of the 下入 and 下去, and also as to those of the 上去 and 上入 (the 中入 sub-division of it in Canton), it is fair to assume that the Cantonese 中入 is the original 上入, and that the 上入 is the real excrescence, and not the real original. This view is supported by the statement of Mr.

Ball that the Cantonese 中入 vowels are usually long. It is now for rising Cantonese scholars to find out the proportion of 中入 words to 上入 words; how far this long syllable rule holds good; what is the relative importance of the two groups, &c. It is to be noticed that some Canton words, such as 惜, take both tones, according to the length of the vowel. Thus 'ho sik,' "what a pity!" and "ngo sek<sub>o</sub>," nei, "I love you." In other words, vowels and tones are inextricably bound together in Cantonese in a small measure, just as they are so uniformly in Foochow; and it has already been shewn how this eminently Foochow peculiarity is indirectly illustrated by relation in Corean vowels (which have no tones) after a lapse of, at least, even 1000 years.

For the complete elucidation of the obscure subject thus shortly touched upon above, it will perhaps be of assistance to consult the detailed papers upon the various dialects of China, which have been published from time to time in the *China Review*.

Of competent European Siamese scholars the writer has consulted amongst others the Rev. S. J. Smith, the Very Rev. Bishop Vey, and MM. Lorgeon and Hardouin, of Bangkok, and has besides had the opportunity of discussing with that prominent Siamese Phya Bhaskarawongsi and his staff of secretaries the effect of the Siamese tones upon the Siamese language and alphabet, both of which are now largely indebted to Sanskrit or Pali words and letters. According to all the above authorities, the Siamese language possesses five tones; but, unfortunately, the Protestant printers, of whom Mr. Smith is perhaps the most eminent, do not mark them in romanized Siamese in the same way as did and do the Missions Etrangères; and neither school marks them in the same way as do the Siamese themselves. The so-called "natural tone,"\* which sufficiently cor-

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\* It is open to serious question whether this term is not a misnomer. The 上平 of Hakka, Foochow, Wênchow, Ningpo, Yangchow, and Tientsin is in each case different in cadence. Moreover, it is extremely doubtful if any cadence whatever can be pointed to as the "natural" tone of the voice, which, like music, is affected by pitch.

Bishop Pallegoix calls it the *tonus rectus*.

responds in actual cadence with the 上平 of Peking, Canton, and Annam, is not marked at all by any of the three and presents no difficulty. The "high tone," or *tonus altus* of Pallegoix, sufficiently corresponds with the cadence of the Pekingese 下平, or perhaps more nearly with that of the Cantonese 上平變音; but both these latter tones have degenerated or been corrupted by local influences into forms which could never possibly have been mentally contemplated by the minds of the ancient Chinese lexicographers. Both Smith and Pallegoix mark this tone with an acute accent;—thus, *yáh*. This is also the way in which the Annamese mark, in their romanized or *quoc ngu* writing, the 上仄 tone, which tone marks, in Annamite-Chinese, Chinese words of the 上入 and 上去 tones; and the actual cadence is not far from the above-mentioned Siamese cadence. The "prolonged tone," *tonus circumflexus*, (Caswell's "depressed tone"), corresponds in cadence with the Cantonese and Annamese 下去 and 下入; with the Hakka 上入, and with the Tientsin and Yangchow 上平. This tone Smith marks with a diæresis, and Pallegoix with a tilda;—thus *hã, hã*. The "abrupt tone thrown into the chest," *tonus demissus*, or "falling inflection" corresponds in cadence almost exactly with Pekingese 去聲, and is marked by both Smith and Pallegoix with a grave accent;—thus, *mà*. The "abrupt heavy tone," *tonus gravis*, or "circumflex tone," corresponds pretty well with the Hakka 去聲, and the Wenchow 上上. Smith marks it with a circumflex above, and Pallegoix with a dot beneath;—thus, *fāk, fāk*. In comparing the cadences of the above tones, it must be distinctly recollected that the fact of a cadence being the same as another cadence has been absolutely proved, as regards Chinese, to be totally unconnected with the fact of a theoretical tone being the same as another theoretical tone. *A fortiori* as regards Chinese compared with Siamese. In China the theoretical tones have remained, in a more or less complete condition, in every dialect, just as the alphabet remains much the same throughout Europe: but, just as in Europe the letters (and *e* and *u* especially) differ in actual

sound in different states, so in China the tones, (and especially the 仄) differ in actual cadence in different dialects or states.

Notwithstanding, it seems possible, and, indeed almost probable, that, just as the Cantonese sounds have been proved to be the best or oldest, so the cadences of the Canton tones may, with the fairest show of reason, be shewn to be those which, of all languages or dialects spoken in China, best represent the cadences which were given to the same tones in north or Trans-Yangtsze China (i.e. in true ancient China) 2,000 years ago. They are positively the only tones which do not at this day more or less belie their names. It may yet be possible to shew that the Burmese, Siamese (including the Shans and Laos), Annamese, and perhaps all tone-using languages, such as Karenn, Kachyin, &c., have started with the same simple stock of tones; have conceived the same ideas of what tones were and are; and have mentally allied them with consonants and vowels in the same way. Finally, it may be possible to work back, and find out what (if anything) the Sanskrit and Greek tones were, or how far they were mere accent.

According to Phya Bhaskarawongsi, aspirated consonants, with sibilants and aspirates, are affected to the high tones; and in this category fall *k'*, *ch'*, *t'*, *p'*, *f*, *s*, *sh*, *h*, &c. Unaspirated surds, or medials, such as *k*, *ch*, *t*, *p*, and the *spiritus asper*, are affected to the middle tones. Sonants, such as *g*, *gh*, *ng*, *j*, *jh*, *d*, *dh*, *n*, *b*, *bh*, *m*, *y*, *r*, *l*, *v*, are affected to the low tones. It is not perfectly clear what is meant by this; but it appears to mean that high initial letters cannot naturally take either the natural tone or the *tonus gravis*; the low letters cannot take either the high tone or the *tonus demissus*; whilst the medial letters can take all five.

Let us compare this hypothetical statement with the Rev. S. J. Smith's Tone Table of the Siamese language, as marked by the Siamese.

It must be remembered, however, that the tone mark, in Siamese, is over the initial consonant, and not at the end.

MEDIAL LETTERS.	LOW LETTERS WITH MEDIAL LETTER POWERS.	HIGH LETTERS.	LOW LETTERS WITH HIGH LETTER POWERS.	LOW LETTERS.	NAMES OF TONES.
kā <sup>4</sup> chang <sup>4</sup> dāng <sup>4</sup> chan <sup>4</sup> dān <sup>4</sup> cham <sup>4</sup> dām <sup>4</sup>	'yā <sup>4</sup> 'yang <sup>4</sup> 'yāng <sup>4</sup> 'yan <sup>4</sup> 'yān <sup>4</sup> 'yam <sup>4</sup> 'yām <sup>4</sup>	k'ā k'ang <sup>4</sup> k'an <sup>4</sup> k'ān <sup>4</sup> k'am <sup>4</sup> k'am <sup>4</sup>	hnā hnang <sup>4</sup> hnang <sup>4</sup> huan <sup>4</sup> hnān <sup>4</sup> hnām <sup>4</sup> hnām <sup>4</sup>		<i>Tonus altus</i> or high tone made in the roof of the mouth.
dā <sup>3</sup> dang <sup>3</sup> tāng <sup>3</sup> dan <sup>3</sup> tāt <sup>3</sup> dam <sup>3</sup> tām <sup>3</sup>	'yā <sup>3</sup> 'yang <sup>3</sup> 'yāng <sup>3</sup> 'yan <sup>3</sup> 'yān <sup>3</sup> 'yam <sup>3</sup> 'yām <sup>3</sup>			ghang <sup>2</sup> ghāng <sup>2</sup> ghan <sup>2</sup> ghān <sup>2</sup> gham <sup>2</sup> ghām <sup>2</sup>	Emphatic tone or Abrupt Heavy tone, or <i>Tonus gravis</i> .
bā <sup>1</sup> bang <sup>1</sup> bāng <sup>1</sup> ban <sup>1</sup> bān <sup>1</sup> bam <sup>1</sup> bām <sup>1</sup> ki chak chat chap	'yā <sup>1</sup> 'yang <sup>1</sup> 'yāng <sup>1</sup> 'yan <sup>1</sup> 'yān <sup>1</sup> 'yam <sup>1</sup> 'yām <sup>1</sup> 'yi 'yak 'yat 'yap	k'ā <sup>1</sup> k'ang <sup>1</sup> k'āng <sup>1</sup> k'an <sup>1</sup> k'ān <sup>1</sup> k'am <sup>1</sup> k'am <sup>1</sup> p'i k'ak k'at k'ap	hmā <sup>1</sup> hmag <sup>1</sup> hmāng <sup>1</sup> hman <sup>1</sup> hmān <sup>1</sup> hmam <sup>1</sup> hmām <sup>1</sup> hbi hmak hmat hmap		Prolonged tone or <i>Tonus circumflexus</i> .
kā ang an am	'mā 'mag <sup>2</sup> 'māng <sup>2</sup> 'man <sup>2</sup> 'mān <sup>2</sup> 'mam <sup>2</sup> 'mām <sup>2</sup>			ngā jang jan jam	Natural tone or <i>Tonus rectus</i> .
dā <sup>2</sup> bang <sup>2</sup> bāng <sup>2</sup> ban <sup>2</sup> bān <sup>2</sup> bam <sup>2</sup> bām <sup>2</sup>	'mā <sup>2</sup> 'mag <sup>2</sup> 'māng <sup>2</sup> 'man <sup>2</sup> 'mān <sup>2</sup> 'mam <sup>2</sup> 'mām <sup>2</sup>	k'ā <sup>2</sup> k'ang <sup>2</sup> k'āng <sup>2</sup> k'an <sup>2</sup> k'ān <sup>2</sup> k'am <sup>2</sup> k'am <sup>2</sup>	hmā <sup>2</sup> hmag <sup>2</sup> hmāng <sup>2</sup> hman <sup>2</sup> hmān <sup>2</sup> hmam <sup>2</sup> hmām <sup>2</sup>	ba <sup>1</sup> gang <sup>1</sup> yāng <sup>1</sup> lāk gan <sup>1</sup> yān <sup>1</sup> lāt gam <sup>1</sup> yām <sup>1</sup> lāp	Chest tone or <i>Tonus demissus</i> .

The conclusions to be drawn from the above somewhat puzzling table seem to be: 1. That the "natural tone," which can never be used with high letters, when used at all, is never marked by the Siamese; but that certain low letters are modified by a *spiritus asper* to shew that their position as medial initials in the natural tone is not strictly regular.† 2. The "prolonged tone" is always marked by the Siamese as No. 1, except when the word ends in *k*, *p*, or *t*, and can never be used with a true low letter. If we assume that this tone is analogous to the Canton and Annam 下去 and 下入, (the actual cadence of all three being by accident or otherwise, the same), then we may say that the Siamese consider it unnecessary to mark this tone when the word is in what the Chinese would call the 入聲: and it has been pointed out by Dr. Chalmers that the Cantonese lower series aspirates (i.e. ancient sonant initials) abhor the 下去. 3. The "chest tone" may be arbitrarily compared with the 下去, including the 上入, for the sole reason that this Siamese tone takes words ending in *k*, *t*, and *p*: building upon this assumption, we may go on to say that, here again, the cadences of the Siamese 上去 and 上入 coincide as in Cantonese and Annamese. It might be objected that tone cannot be "upper series," because the Siamese language permits of its being used with all letters. To this it may be answered that, whereas the Siamese always mark this tone as No. 2 with surds and medials, when the initial is a true sonant they mark it as No. 1; and when the word is "in the 入聲" they do not mark it at all. A close study of Siamese might undo these several suppositions; but, as far as Mr. Smith's Table shews, it appears that the 入聲 is never specially marked in Siamese. 4. The "emphatic tone" can never be used with an aspirated surd. If we assume this tone to be the 下上, then the fact that it cannot exist with "high letters"

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† M. Hardouin is disposed to admit that there are two natural tones differing very slightly, and not one only. This if true, may be of importance in tracing back the separation of the 上平 from the 下平 (or *vice versa*) in Chinese.

goes without saying: the Siamese always mark it as No. 3 in medial initials, but as No. 2 in true sonants. 5. If we go on to assume that the "high tone" is the 上上, then the fact that it cannot be used with a sonant goes without saying too: the Siamese mark this tone as No. 4 in medials, but do not mark it at all in aspirated surds, as they consider the tone to be inherent therein, as the "natural tone" is inherent in medials at least, if not in low letters too.

The Siamese tone marks are well known to be forms of the Sanskrit numerals 1, 2, 3, and 4. Thus, whilst the Siamese consider that they have only five tones, we have shewn that there is reason to believe there are six, i. e. six cadences: and if it were not that, like the Annamese, they did not think it necessary to mark the 入聲 at all, there would be eight, which is the complete Chinese set. It must not be forgotten that the whole argument is tentative and hypothetical from beginning to end.

Mr. Smith tells us that tone mark No. 3 shortens the vowel; and, having assumed this, the "emphatic tone," to be the 下上, we may call attention to the fact both the Foochow dialect and Corean go to shew that the 上 class of Chinese words must be short, or, at all events, not long like the 去. We are further informed, however, that, in Siamese, "long vowels ending a syllable can take any of the tone-marks; short ones ending a syllable never." Further that "*k, p, t, ng, m, n* are the prevailing final consonants: all other final consonants are reduced to one or the other of these: *the first three can never take a tone mark.*" It is to be noticed, too, that the Siamese notion that an *h* "raises" the tone is paralleled in the Wenchow dialect, where no low series word can begin with *h*, but must take what is in effect the (') or *spiritus asper*, a sign used by the Siamese to "raise" a low letter not possessing a high correlative to medial quality. It has already been pointed out elsewhere that (colloquialisms excepted) Chinese words beginning with *y, j, n, m, l* are always in the "lower series," and the same notion seems to prevail in Siam. Both these last points

seem to be explained by the following remark of Mr. Smith: "of the low letters only those can have prefixed to them the letter *h* which have not their own correlative in the high letters; whence it follows that only *ng, jh, n, y, m, l, r* can have prefixed to them the letter *h*." Moreover it appears from Mr. Smith's Grammar that *y* can take both *h* and the *spiritus asper*, a fact which his Tone Table does not make clear.

The Shan language and tones are the same as the Siamese,\* but the latter are not marked at all. On the other hand the Shans subdivide their five tones into what Dr. Cushing calls the open and closed series, to which two series Dr. Cushing adds what he calls the middle series. His grammar is not perfectly clear upon this point, but I find, after an interview kindly granted by him, that the distinction refers to the length of the vowels. Thus *kĭn, kĕn, kein* (none of which vowel distinction would be marked in Shan even with a tone-mark) are different series "of a syllable which the Shans write with one identical vowel." Mr. Cushing goes on to say that the Karenns have a most perfect system of marking the tones; but he does not explain

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\* This apparently sweeping remark made by one ignorant of both languages requires explanation. Mr. F. S. A. Bourne found that many of the so-called Miao-tsz of Kwang Si were Shans. M. Wallys of Penang informs me that two "Chinese" boys in his school from south Kwang Si were found by him to speak a language perfectly intelligible to Siamese. Dr. Warliker of Mandalay, who has just passed an examination in Shan, gives me the five Shan tones, which I find are, apparently, the same as the five Siamese tones which I learnt in Siam. The Burmese call the Siamese the "Shans of Juthia." Foreign and Siamese authorities in Siam informed me that the Laos spoke a language which, at base, was the same as Siamese. Finally Dr. J. N. Cushing, who has published a Shan Grammar, says that the Siamese Shans, Burmese Shans, Chinese Shans, &c., are all of the one Tai race (called Thai in Siam); and that, with slight dialectical variations, (Dr. Cushing taking the Legga as a standard), the one Shan language is spoken in Burma from Karenni to north of Theinni, from the eastern hills of Burma to the Meikong. He also says Siamese call themselves the Lesser Thai, and the Laos the greater Thai; whereas the Laos call themselves the Lesser Tai and the Shans of North Burma (the cradle of their race) the greater Tai. Finally, that the dialect of the Tai Mau, (Měng-mao) of North Burma, differs less from Shan than do Siamese and Laos dialects from Shan.



it, nor does he inform us what alphabet they use. [I have since ascertained from a Karenn that Karenn has six tones, and that the alphabet was invented by the missionaries]. He says that the Laos mark six tones: possibly the sixth is the missing 下平 which, with M. Hardouin's approval, we have consigned above. [I have since learnt from Dr. Cushing that it is not, but a prolonged "third tone" peculiar to Laos].

There now remain the Burmese tones, which Bishop Bigandet, perhaps the highest authority in Burma, insists are essential to the right speaking of Burmese. With the assistance of Mr. Stevenson, assistant Commissioner at Pakoko, considered one of the very soundest speakers of Burmese, I have succeeded in getting a tolerably firm hold upon these tones, which are three, and very simple. The "natural" tone (which disproves the title of any tones to the name by the fact) differs from the "natural" tone of Siam or Annam, and from any 上平 in China: it resembles (what is very near the 上平 of Canton) the 下平 of Wênchow; The "light tone" is precisely the 上聲 of Foochow,—as nearly as possible the 上去 of Canton. The remaining tone is as nearly as possible the "emphatic tone" of Siam. There is no proof as yet forthcoming, but it is possible that the 平 the 仄 (i.e. 上 or 去) and the 入 are in effect the three Burmese tones. With regard to Mr. Smith's Tone Table, there can be no doubt that, in spite of its apparent complication, it is right, for it accords with the verbal account of the tones given by Mr. Hardouin without reference to Mr. Smith's Tone Table at all. As far as I have been able to make out, neither the Annamese, Siamese, or Burmese have any word for "tone" corresponding to the Chinese word 聲, but I have already shewn, on the authority of Mr. Truong Vinh-ki, that the Annamese, previous to the introduction by the missionaries of the *quoc ngu* system, divided their tones as belonging to Chinese words into the 上 and 下平, the 上 and 下中 (i.e. the 上上和 下上) and the 上 and 下仄 (i.e. the 上去, 上入 and 下去, 下入); whilst theoretically adhering to Chinese rules for purposes of poetry. According to M. Lorgeon, the Siamese

distinguish their three classes of consonants into *klang* (中), *tam* (下), and *khun* or *sung* (上); and the word *sieng* (apparently one of the not unnumerous Chinese words found in Siamese) appear to be used for the word "sound" or "tone," without, however, being specified or enumerated as specially alluding to the five tones. Still, there the fact is, that Anamese, Siamese, and Burmese alike appear to have conceived three main divisions,—the 平 or "natural," the 仄 or "modified," and 入 or "abrupt" tone; and, on purely internal evidence, I have already shewn, in treating of Chinese dialects, that this division seems to be the first original conception of the Chinese. The Burmese do not mark the "natural" tone at all; when the other two tones are marked, it is with a dot underneath the last letter for the one tone, and a sort of semicolon at the end of the syllable for the other: at this moment I forget which mark refers to which tone.

The facial type of the Burmese, Siamese, and Anamese alike is decidedly "Mongol;" but the Siamese seem to differ physically from the other two and especially from the Burman in having short strong legs like the Japanese. An average Chinese or Japanese done up in the attire of any of the three might easily pass for a native, and *vice versa*; but the Korean type is certainly bigger and less un-Aryan looking than any of the other five. Competent authorities agree that the structure (apart from the individual words) of the Siamese and Anamese languages is extraordinarily alike, and the same thing has been shewn of the Japanese and Korean. But, when manifest Chinese importations are eliminated from all four, it is observable that individual Siamese words of common use no more resemble individual Anamese words than individual Japanese words resemble individual Korean words. M. Lorgeon of Bangkok, (a very thoughtful and weighty authority), rejects the view which has recently been vigorously urged,—that it is to the construction of sentences rather than to the similarity of individual words that we must look for evidence of kinship in languages; and (to take one instance alone) the resemblance of the English

and Russian constructions, which is much more marked than the resemblance of the English construction to that of its kinsman High German, lends countenance to M. Lorgeon's view. It appears to us that tone sympathies are as much a likely factor as word or construction sympathies, and that any specific evidence of kinship whatever (e.g. the remarkable likeness of supposed pure Japanese words to Chinese roots having the same meaning) is sufficient to overturn any rival evidence whatever which is of only a by-theoretical nature. There has never been any mention made of Mongol tones, but it seems to be granted by those who are acquainted with Mongol and Manchu that the construction of those languages is very similar to that of Japanese and Korean, from which the construction of Chinese certainly widely differs, as it widely differs from the construction of Annamese and Siamese. Of the nature of Burmese I know nothing, except that it is stated to almost exactly resemble Arakanese, and to be totally different from Shan or Siamese, but, like Siamese, to have been largely affected by Sanskrit or Pali influences. A cursory glance through Hancock's and Gordon's hand-books leads me to judge that, though monosyllabic and uninflected in genius, its construction is like the Japanese. The traditions of all these peoples, and the incomplete evidence so far available seem to point to a very remote kinship between Chinese, Japanese, Burmese, Siamese, and Annamese. If the Annamese and Siamese originally came from Central Asia, they have not as yet been traced back further than Yün Nan and Kwang Si; nor have the Burmese been traced back with certainty further than Assam, or at the utmost Magadha; the Chinese than Shen Si; the Japanese than west Japan. Since their first separation from a presumed common stock, the Japanese seem to have been first affected by Mongol or Korean influences, and then both they and the Koreans by more modern Chinese influences, Chinese meanwhile having changed and developed: the Annamese have been affected by Chinese influences alone: the Shans or Siamese slightly by popular Chinese but extensively by literary Indian influences;

and the Burmese by Indian influences alone. There is no evidence whatever that the Chinese have derived anything from anybody, and they possessed characters for 95 per cent of the words now in use before any of the other four had emerged from barbarism. In intellect, and especially in literature, the Chinese have not only shewn themselves immeasurably superior to the nations they have affected, but those affected nations have nothing whatever intellectual or literary to shew which is not manifestly derived from a Chinese source, and which is not inferior to the original, which original, all three still affect to imitate, and have (even the Japanese at heart) always held in higher honour than their own *kana*, *chu-nom*, or *ên-mon*, as the case may be. The Chinese have in fact, done for eastern Asia what the Romans did for Europe; by sheer force of intellectual superiority they have morally affected all the nations around them, borrowing nothing but physical fresh blood in return.

A Karenn Christian missionary employed amongst the Kachyins repeated to me several times the six tones used in his language, which appear to differ but slightly from the Siamese tones. The Karenns write their language with an alphabet invented for them by the missionaries, and, like the Western Shan alphabet, very like the Burmese: the excellent system of tone marks above referred to is therefore a foreign invention. From what it was possible to ascertain from this man, and from what the Rev. Father Cadaux, who speaks Kachyin, says, it appears doubtful if the Kachyins (who have no script of any sort) lay so much stress on their tones as do the Shans. As the construction of the Kachyin tongue is almost absolutely Burmese, (which includes Arakanese), and many roots are said to be similar in the two tongues, this fact would appear very natural, as tones are only of secondary importance in Burmese. The Shan (Pa-i) chief of Mang-shi gave me a native grammar or set of paradigms; from his pronunciation of the tones (unmarked) it would seem that they differ slightly from the Siamese, which language he said he could but imperfectly make out. The above-mentioned three "series" of tones is simply a question

of open or partly closed teeth, and consequent prolongation of the vowels.

Since writing the above, already interlarded with emendations and additions, I have been fortunate enough to meet the Rev. Mr. Roberts, whose ten years' experience amongst the Kachyins places him in the very first rank as an authority. He agrees with Father Cadaux that the construction of Kachyin is absolutely Burmese, with the exception of the place assigned to the negative particle in some instances, and of the comparative poverty of Kachyin in particles generally. A Kachyin Spelling Book has been published by the American Baptist Mission Press, and the alphabet used by Mr. Roberts is almost exactly the same as that invented for the Karennis: a Kachyin girl in his service read off the sounds of the letters one by one. I have also had the good fortune to meet the Rev. Mr. Cross of the same mission, who has had considerable experience amongst the S'gaw or Săgaw Karennis: a Karenn in his service enunciated the six tones, which, as far as I was able to judge, corresponded with the six tones given by the Karenn at Bhamo. The Rev. Mr. Brayton, however, whose experience has lain entirely amongst the Pwo Karennis says that, in addition to the six S'gaw tones, the Pwo Karennis have four more tones which are only used with words ending in *ng*,—their only final consonant. S'gaw Karenn cannot even take this final, and consequently does not need these four tones, all its words ending in a vowel, or a sort of faint jerk. As to the construction of Karenn in general, it is agreed by all, that anyway, it differs totally from Burmese: but it is not easy to specify, or to say what it resembles, as the Karenn-speaking missionaries seldom know much of Shan; but the general opinion seems to be that the construction is much the same as Shan and, in support of this hypothesis, it may be mentioned that Bishop Pallegoix considered that the Karennis and Siamese probably came from the same stock. Talaing, (Peguan), as a spoken language is said to be almost extinct west of the Salween, and few persons, if any, in Burmah can be found to give any account

of it. It seems, however, that the Indian influence has been greater there than even in Burmah, and that the Talaing alphabet, derived from the Pali, was the mother of the Burmese alphabet.

In addition to the Burmese Shan alphabet published by Dr. Cushing, and the diamond-shaped Burmese alphabet used by the Chinese Shans, there is the Khamti (Shan) alphabet (of Assam), distinguished by the extensive dotting of the letters. Dr. Cushing, who, it is hoped, will soon share with us the stores of Shan lore now buried exclusively in his breast, shewed me a handsome Khamti scroll book which he had just received, and allowed me to copy his Laos alphabet, which differs widely from Siamese and Shan. Of all these alphabets I shall have something to say another time. From what I gather from Dr. Cushing I am disposed to think that the Shans of Kiang-sen have yet another alphabet, and that this nation is the Ailao 哀牢 of the 17th century; the Ch'èli 車里 of to-day; and the Muang Lai as known to the Siamese.

In Haswell's Vocabulary of the Peguan or Talaing language (now almost extinct), nothing is said of tones. Though the Peguan alphabet is almost the same as its offspring the Burmese, yet the language is agreed by all authorities to be totally different, and the balance of probabilities seems to point to the conclusion that the Talaings are not of Indian, Burmese, or Shan origin. A glance at Dr. Haswell's vocabulary is enough to satisfy any one that the language is at root monosyllabic, and it is difficult to believe therefore that there are no tones in it, seeing that all the settled nations of the peninsula whose language is monosyllabic possess them, and all much in the same degree.

The following facts about the Shans, or Tai tribes, may be of interest: they are mainly derived from Cushing's Shan Grammar and Shan Vocabulary. Of their alphabets, Dr. Cushing says in effect that the different Tai races use different alphabets. The alphabet now used by the Judia (Ajuthia) Shans, or Siamese, is stated by Dr. Jones to be a

simplification of Cambodian Bali. On the other hand, Bishop Pallegoix says that "Phra Ruang, cum magno Sienensium comitatu, reversus characteres linguae Thai instituit." Bastian says that, according to the inscription on a stone found in Ajuthia, the Siamese had formerly no written characters; but that, in the year 1205 (? of the era commencing 543 B.C.), Ram Kham Heng, having consulted with his wise men, established the Thai writing as it now exists. Of the different Shan tribes the Lau (Meikong) use an alphabet which is derived from the same source as that of the Siamese. The Laos\* use an alphabet which is a modification of the Talaing or Mon. The Burmese Shans use an alphabet about half of which is identical with Burmese, from which it is derived.† The native Shan tradition is that, after Buddhism had been established in the Shan countries, a Shan priest descended into Burma, learnt Pali and Burmese, devised the present Shan alphabet, and translated a number of books into Shan. The Tai Mau alphabet, or the alphabet of Maing-mao, is the same as that of the Burmese Shans, with the addition of the letters *f* and *ch*; but certain letters are formed with diamonds instead of circles, which fact, Dr. Cushing thinks, points to Chinese influence. [It is noticeable that the Korean *ên mon* and the Japanese *katakana*, both of which seem inspired by Sanskrit, are also modified so as to suit the Chinese strokes as made by the Chinese writing brush]. The Khamti and Ahom [Shan] alphabet very much resemble that of the Burmese Shans; but a Khamti peculiarity is the use of a large dot in all consonants. A clever Burmese Shan can read a Tai Mau book. One of the local peculiarities of the Burmese Shans is the use of *ngō* for *wō* "an ox," and *win*

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\* Laos is a word totally unknown to any of the peoples of Indo-China.

† Captain Forbes says that the Talaing alphabet, derived from that in use in India about the 3rd. Century A. D., was almost certainly introduced about A.D. 400, and most probably by the Cingalese Buddhaghosa, who seems to have been engaged in transcribing the Beedagat into Pali just when Fa Hian was in Ceylon transcribing the same work into Chinese. Burmese is derived from Talaing, which contains more and older forms.

for *min* "a fly," [cf. 我, Cant. *ngo*, Pek. *wo*; and 蚊, Cant. *mên*, Pek. *wên*, "a mosquito."] The Shan language is essentially monosyllabic, but they have some disyllables of their own [a statement of Dr. Cushing's which should be proved] in addition to the polysyllabic words which they have borrowed from Pali and Burmese, the loans from Burma being colloquial as well as bookish.

Dr. Cushing divides the Tai or Shans into Siamese, Burmese, Chinese, and Native. The Siamese Shans are (1) the Laos, (who call themselves the Lesser Tai, and the north Burman Shans, the Tai Lōng\* or greater Tai); (2) the Siamese, who call themselves T'ai Noi or Lesser T'ai, and the Laos the T'ai Niai or greater T'ai); and (3) the Lau, who live beyond the Mekong, and are tributary to Siam [not the same as the *Lawas* of other writers]. The Burmese Shans lie in the Theebaw and Theinnee country, north-west of Luang Prabang and Xiengmai. The Tai Mau and Tai Kh'e (Kh'e or kie being the Shan words for China) are Chinese Shans, and the Khamti and Ahom are nearer Assam; the Ahom (now all but extinct) once gave a dynasty to Burma. [Thus all the Shans belong to Burma, Siam, or China, and none of them to Annam]. The Shan name for a Moné Shan is Tai Nai, and the Shan *m* becomes the Laos *b* [cf. Swatow *ban* for *man*, *wan* 萬]: the Laos and Tai Mau *b* is the Shan *h̄p*, [as is invariably the case in Corean, and often in the Foochow dialect with Chinese words]. The Shan *pek* becomes Siamese *plek* "to distinguish" [cf. Foochow *peik* 別], and the Shan *kang* becomes

\* Dr. Cushing discusses the aspirate with which the Siamese modify the word Tai, and the meaning "free" which they give to the Thai thus modified. The fact that the Shans say *kōn*, and the Laos *k'ōn* for "man," shews that as *Tai* does not mean "free" in Shan, it seems probable, as Dr. Cushing more than hints, that the Siamese word is purely ethnological, and did not originally mean "free." Pallegoix says that Phra Ruang or Arunnarāt was born in the year of Buddha 950 (A. D.) and reigned at Sangkhalok. After freeing his people (the *Sajam* or "brown") from Cambodian domination, he gave them the name of Thai, invented the present alphabet, and modified the *Khom*, or Cambodian alphabet, which was thenceforth used only for religious books. The relations of Phra Ruang with "le roi de la Chine, appelé alors roi "de Maghata" are probably imaginary, the explanation being that Magadha was called 中國.



Siamese *krang* or *klang* "middle" [a change often made in Annamese with Chinese words]. The Tai Mau often turn the Shan *l* into *n*: thus *nün*, for *lün*, "moon"; *nan* for *lan* "star." The above instances given by Dr. Cushing only shew that much the same dialectical variations are at work in the Shan as in the Chinese dialects; and it has already been elsewhere shewn that the same changes take place in China as in Europe, even to the systematic corruption of the 入聲 by the French, except, more rarely, with final *k* or *c*. The Kaing Tung Shans call themselves *Khun*, and the Kaing Hong Shans call themselves *Lu*. The Käing Tung Shans make use of a modified Laos alphabet, as well as of the Shan alphabet, but this is not the case with the Western Shans.

The true relation of Annamese and Shan to Chinese can never be satisfactorily shewn except by those (none of whom yet exist) who are thoroughly conversant with at least the Cantonese dialect of Chinese and with those languages. It is possible, however, by scrutinising dictionaries and grammars, and by consulting students of Annamese and Shan to form a reasonably sound opinion. One thing is certain: the construction of Annamese, Siamese and Shan is almost identical, and in all cases very different from that of any modern Chinese; moreover hardly in any respect resembling that of Korean and Japanese, and, it is therefore presumed, of Mongolian. The most marked peculiarity is the following of the noun by the adjective and by the genitive case: thus, Muang Luang Prabang, "the country Luang Prabang," Phu Lang-thuong, the Lang-thuong Prefecture, Menam, the "water's mother," or "mother of waters." The construction of sentences is almost childishly simple, and for abstract ideas and complicated sentences the Annamese have to fall back on Chinese, as the two others must on the Indian tongues. On no possibly imaginable system of assumed changes can more than a small proportion, say ten per cent., of old native Annamese words be traced to the same origin as Chinese, and still fewer Siamese words can be traced to the same origin as Annamese. This necessari-

ly proves nothing, except that, assuming that all or most languages come from one or at most few stocks, the date at which the nations under discussion separated from each other is so remote, that, though other evidence points to a common origin, there is little more chance of locating and dating the circumstances than there would be of fixing the separation point of the English and Russians, who are both unmistakably Aryans. The most remarkable thing is that the native Siamese numerals are manifestly Chinese, and most of them would be good Hakka even now. "One" and "two" and perhaps "five" are the only doubtful ones, and it is possible even to probability that the Shan races, like many others still existing, were unable to count more than two, or perhaps five, at the period when they came into second contact with their presumed kinsmen the Chinese. The other few words which seem to be Chinese may be names of objects or animals the Shans had never seen before, or expressions of ideas too deep for their then simple minds: in some cases, indeed, it is possible that the ancient prehistorical word has survived almost unmutated from the remotest times. The Shan words (each with the tone numbered) *kheeng*<sup>1</sup> "ginger," *khoon*<sup>1</sup> "governor," *kōng*<sup>1</sup> "a bow," "hollow," *hpō*<sup>1</sup> "husband," *khim*<sup>1</sup> "needle, are not only almost the same as the average Chinese sounds 薑, 官, 弓, 空, 夫, 針, but the "natural" or first tone given to each by Mr. Cushing is also the "natural" or upper even tone in all Chinese dialects; and, on totally different evidence, we have shewn that these two "natural" tones are possibly the same in origin. On the other hand, *pin*<sup>1</sup> "sick" carries the same "natural" tone, and fails to answer Chinese rule,<sup>1</sup> both as to initial (*b* or lower *p*) and the tone;<sup>2</sup> and *kham*<sup>4</sup> "gold" fails as to tone too, as also do *kai*<sup>2</sup> "a fowl," *hpeūng*<sup>3</sup> "a bee," and others which would otherwise be unexceptionable. *Hsook*<sup>4</sup> "ripe," and *meūk*<sup>5</sup> "ink"; *ngvūk*<sup>3</sup> "crocodile, and *htāk*<sup>2</sup> "to hew" are all lower 入 in the Chinese words 熟, 墨, 鹽, and 斫, but differ in tone in Siamese. There are a few other words in the same predicament; thus, *tāt*<sup>3</sup> *neūng*<sup>2</sup> "able," *meow*<sup>4</sup> "cat," *ht'an*<sup>2</sup>

*mee*<sup>3</sup> "charcoal," *kaum*<sup>2</sup> "coffin," *ma*<sup>5</sup> "horse," *lau*<sup>3</sup> "mule," and *peau*<sup>5</sup> "a watch," which are almost certainly the Chinese words seen in the characters 達能, 貓, 炭煤, 棺, 馬, and 騾.

As regards the numerals, which in Shan and Siamese, (and even to a small extent in Burmese), resemble those of China, Dr. Cushing mentions (Meikong) once had numerals of their own, and the oldest men can occasionally repeat them now; but, for some unexplained reason, they gradually abandoned them a generation or two ago, and now use the Shan numerals.

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## THE PARTICLE *NE*.

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BY W. G. ASTON.

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(*Read 12th December, 1888.*)

In these days of rehabilitations of character, when Judas Iscariot has been more or less conclusively shown to have been the only true believer among the disciples, it has occurred to me that some injustice has been done to that despised little particle *ne*, and that it deserves a higher place in public estimation than it holds at present.

I find that I have myself been guilty of referring to it as meaningless and vulgar, and as more used by women than by men, so that it is all the more incumbent on me to set forth my reasons for now thinking that it is very far from meaningless, that its antecedents and connections are highly respectable, and even distinguished, and that, if it is more used by women than by men, this fact is only another example of the influence of that healthy conservative instinct which prevents their sex from following too closely the caprices of linguistic innovation.

In order to make clear the real nature of the particle *ne*, it is necessary to examine briefly that important change in the Japanese language, which consists in the disuse of the "conclusive forms" of the verb and adjective, and the substitution for them of the "attributive forms," and which constitutes one of the chief distinctive features of the modern Colloquial.

Thus, while it was formerly the practice to say *shiroki tori*, 'a white bird;' *aru tori*, 'a certain bird;' *taburu tori*, 'a bird which eats;' but *tori wa shiroshi*, 'the bird is white;' *tori ari*, 'a bird is;' *tori wa tabu*, 'the bird eats;'—the present spoken language has discarded the forms *shiroshi*, *ari*, and *tabu*, and uses *shiroki* (contracted into *shiroi*), *aru*, and *taburu* (*taberu* in the Tōkyō dialect) for both the attributive and conclusive forms. I would suggest that this change is owing to the influence of the habit, to which the Japanese are prone, of breaking off their sentences in the middle, and leaving their hearer's imagination to supply what is omitted. Evidence is not altogether wanting that where *shiroi*, *aru*, or *taberu* are used as indicative or conclusive forms, the sentence is really incomplete. We find, for example, phrases like *mada demasenu wa* (or *wa ye*) in the sense of "he has not yet gone out," where it must strike everyone that the presence of *wa* is an indication that the word *demasenu* is to be taken as a noun, and that something must be understood after it. This "something" we may conjecture to have meant "is" or "is a fact," so that *demasenu wa*...will mean "his not going out (is a fact)." But we have more than mere conjecture in favour of this supposition. In the Kyōto dialect there is a common termination of verbs, *waina* or *wayena*, which is the particle *wa*\* followed by *na*. *Na* is here obviously the radical syllable of *naru* "to be." *Na* is also found added to the verb without any *wai* intervening. It would appear therefore that *shiroi*, *aru*, and *taberu* of the modern Colloquial have come to mean "is white," "is," and "eats," simply because the word *naru* or *nari* is understood after them,—a fact which is now quite forgotten by the people who use these forms.

The further question now presents itself—of what is this *na* a contraction? Does it represent the conclusive form *nari*, or the attributive form *naru*? Notwithstanding the reasons advanced above, it seems more probable that *na* here stands for *naru*, and not

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\* The *i* or *ye* I am unable to account for.

for *nari*. In such phrases as *kirei na mono*, it obviously represents the attributive form, and it is easy to see how a change, which was brought about by the use of *naru* at the end of sentences, should afterwards, when the process had made some progress, be applied to *nari* itself, causing it to be replaced by *naru* or *na*. But there is another reason why *na* should be regarded as an abbreviation of the attributive form. A contraction of the conclusive form *nari* is already in existence, being, if I am not mistaken, no other than the so called particle *ne*, familiar to us in the Tōkyō dialect. There are parallels for the omission of *r* in the words *gozaimasu* and *kudasaimasu*, for *gozarimasu* and *kudasaremasu*; and the fondness of the common Tōkyō language for the sound *e* in preference to *ai* is too well-known to require comment. But the intermediate link between *nari* and *ne* is fortunately not wanting. It is evidently the *nai* which surprises in the western provinces of Japan travellers who find that a word, which they were familiar with in an exactly opposite sense, there means 'yes' (*na-ri*, 'it is'). The similarity of *nai*, 'yes,' and *nai*, 'no,' was no doubt, one of the reasons for preferring the sound *ne* in the former case. Ambiguity would thus be avoided.

If *ne* is thus only another form of our old and valued acquaintance, the verb *nari* 'to be,' there is reason for treating it with greater respect in future. Let us extend a share of our consideration for it to the women of Japan, whose persevering, though sometimes misdirected, efforts to preserve the grammatical purity of their language by besprinkling their conversation profusely with *ne*'s, we have been in the habit of listening to with a smile of fancied superiority. Their *yoroshii ne*, *sore kara ne*, *sō deshita ne*, conform more truly to the grammatical standards of the older language than our *ne*-less sentences.

An episode in the grammatical revolution above described may perhaps be briefly mentioned here, though it has no direct connection with *ne*. It is the change of *ga* from a possessive to a nominative particle. It is obvious that if we take a sentence (*tori ga taberu*), which means "a bird's eating,"

and make "eating" mean "eats," the form "bird's" (*tori ga*) must lose its possessive force, and "s" (*ga*) will become simply the sign of the nominative case.

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A REVIEW OF MR. SATOW'S MONO-  
GRAPH ON "THE JESUIT  
MISSION PRESS IN JAPAN.

1591—1610."

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BY B. H. CHAMBERLAIN.

(*Read 16th January, 1889.*)

Mr. Ernest Satow's last work, entitled "The Jesuit Mission Press in Japan, 1591—1610," is of such unusual interest and importance to all persons who occupy themselves with Japanese studies, whether historical, religious, or linguistic, that no excuse is needed for bringing it before the notice of the Asiatic Society of Japan. The author has chosen to print his Monograph for private circulation only. An enormous amount of labour among the libraries of the religious orders in Rome, Spain, and Portugal,—to say nothing of the great national libraries of England, France, and Holland,—is thus doomed to bear but little fruit so far as the general public is concerned. All the more needful is it, therefore, to draw attention to it in our "Transactions." The public of specialists and students may thus be preserved from neglecting one of the chief original sources of information concerning a curious episode in the history of Japan and of Catholicism.

The volume in question is a carefully prepared bibliography of the earliest Romanised Japanese works printed



by the Spanish and Portuguese Jesuit Fathers on Japanese soil. Few persons now-a-days know that such very ancient Christian works in Romanised Japanese ever existed. Copies of them are extremely rare, and it is from the dust of the old libraries of Europe that Mr. Satow, after several months of toil, has succeeded in disinterring them. Of several he has disinterred but the names alone, no single copy being left extant. One of the curious facts relating to these Christian works is that they were the earliest books printed in Japan with movable types. Mr. Satow says in his preface:—"Some years ago, in the course of an investigation into the history of printing in Japan,\* I found that the earliest book printed with movable types in that country, under purely native management, bore a date corresponding to A.D. 1596, and from various evidence I came to the conclusion that the invention had been introduced about that time from Korea, where it had been in use for over two-and-a-half centuries. I was, however, unaware that there existed in various European libraries at least five separate works, all of earlier dates, printed in Japan with Roman type by the Jesuit missionaries. So that the art had been actually practised on Japanese soil by foreigners, for some years before its adoption by the people of the country. On the other hand, the earliest dated work from the local mission press in which the Japanese character is used belongs to 1598. A letter of 1594 speaks of devotional treatises in Japanese with Japanese characters, but these were probably engraved on blocks. It seems possible therefore, though perhaps not very probable, that the Japanese may have learnt the advantages of typography from the missionaries, and not from the Koreans."

Of the fourteen works discovered by Mr. Satow, the first on the list, and also the first in point of time, is a "Compendium of the Acts of the Saints," printed in 1591. The

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\* See Vol. X, p. 48 and 252 of these "Transactions."

accompanying extract may serve as a specimen of the style, and at the same time of the system of transliteration adopted by the Jesuit fathers of A.D. 1591:—

TATTOQI APOSTOLOS NARV S. PEDRO. S. PAVLONOGO SAGVEO, NARABINISONO MARTYRIO NO YODAI: CORE-AMATA no Doutores no qirocunari. CONNichi Sancta Ecclesia yori S. Pedro, S. Paulo issai ninguen no mitçu no teqi ni taixerarete go vn uo firaqi tamō tocoro uo yorocobi mōsaruru mono nari. Mitçu no teqi toua vagami, cono xecai, tengu core nari. Connichi no iuai ua Christan no vchi no dai ichi no iuai nari. Sonoyuyeu, Christan no dai ichiban no taixō go xōri uo ye tamō fi nareba nari. Cono go riōnin no govn uo firaqi tamō von vye uoba caccacu ni iuai mōsaru beqi coto fony nari toiyedomo, go riōnin no vye uo ichidoni iuai mōsaruru coto ua, Christan no yorocobi mo, xinjinmo connichi casanari, sono von cagami mo connichioy ri [for yori] casanareba nari. Sono inyen no casanaru toqimba, Deus uo tattomi tatematçuru coto mo casanarubeqi coto mōttomo nari. Mata cono goriōnin connichi ichidoni Martyr ni nari tamaitaru cotomo mata Deus no von sadame nari. Go zonjō no vchi ni go ichimi, goixxin ni voboximexi ai tamō ga yuyeni, connichi vonaji fi, vonaji tocoro, vonaji acuvō no guegi vomotte vonaji Fides uo sodatçuru tameni, go ichimeī uo sasague tamō nari. S. Paulo ua Roma no fito nite maximasu nari. Soreniyotte inixiye yori no fatto

TRANSLATION.—To-day the Holy Church celebrates the victory gained by St. Peter and St. Paul over the three enemies of the human race. These three enemies are the flesh, the world, and the devil. To-day's is the most important of Christian celebrations, because it is the day on which the chief captains of Christianity gained the victory. It would be the natural course to celebrate separately the gaining of the victory by these two, and the reason why they are celebrated together is, that on this day Christian joy and devotion were redoubled, and a double example was afforded. It is right that when the cause is doubled, the respect paid to God should be doubled also. Again, it was determined by God that these two should be martyred together to-day. During their life-time they were united in thought, and on the selfsame day they offered up their lives at the selfsame place, at the command of the selfsame wicked princes, for the support of the selfsame faith. St. Paul was a Roman, and therefore, in accordance with an

ni macaxete von cubi uo vchi      ancient law, was decapitated, St.  
 tatematsçuritaru mono nari. S.      Peter, being a descendent of Judah,  
 Pedro ua Iudeo no xison taru ni      was hung on the cross, following  
 yotte von aruji Iesu Christo no go      the precedent of our Lord Jesus  
 cafû ni macaxete, Cruz ni cacari      Christ. For these reasons the  
 tamû nari. Corera no dñri ni      Church to-day solemnly celebrates  
 xitagatte connichi Ecclesia yori      their memory.  
 fucaqu iuai tamû mono nari.

Making full allowance for the consonantal usage of Spanish and Portuguese, and for the peculiarities of the Nagasaki dialect, we have in the above transliteration a sufficient proof that the pronunciation of the Japanese language has not altered materially during the last three hundred years. The Portuguese "x" is our "sh;" and "c" and "q" stand for "k;" while "tçu" is accurately our "tsu." The "v" of course represents a "u," while "u" does duty for "w" in certain combinations.

The next work on the list is a sort of manual of the Japanese Colloquial of those days, which, though separated from us by the lapse of three eventful centuries, was a language differing but little in style from the Colloquial Japanese to which we ourselves are accustomed to listen. It is called "NIFON NO COTOBATA TO Historia uo narai xiran to FOSSVRV FITO NO TAMENI XEVA NI YAVA RAGVETARV FEIQE NO MONOGATARI. IESVS NO COMPANHIA NO Collegio Amacusa ni voite Superiores no go menqio to xite core wo fan-ni qizamu mono nari. Go xuxxe yori M. D.L. XXXXII," i.e. "The Heike Monogatari, explained in Colloquial for the use of persons desiring to study the language and history of Japan. Printed by permission of the Superiors at the Amakusa College of the Society of Jesus. in the year of our Lord 1592."—The pious compilers apologise for their enterprise in terms of which the following is a translation:—"In this volume are printed the Japanese History called Heike Monogatari, some moral sentences, and the fables of Esop the European. The authors thereof being heathens, the subjects may appear not very recom-

mendable, but it is not at all extraordinary for the Church to publish such books, whether for study or for the benefit of the world in general. Such a determination lies in aiming at God's service and in praying for His glory. And just as the books hitherto printed at this college have been selected in accordance with the rules laid down with respect to such matters, so also as respects this volume it has been decided that it would be desirable that the persons whom the Superiors have deigned to fix on should select and publish the same. Amakusa, February 23rd, A.D. 1593."

Passing over another grammar by Alvarez and a "Guide to the Faith," *Fides no Dōshi*, of which the University of Leyden possesses a copy, and which is interesting as containing the earliest translation into Japanese of a Papal Bull, we come to a "Dictionarium Latino-Lusitanicum ac Japonicum," published at "Amakusa in the Japanese College of the Society of Jesus, with permission of the Superiors" in the year 1595. This, the first dictionary of the Japanese language,—for the Japanese themselves did not begin seriously to study their own tongue till nearly a century later,—was followed in 1596 by a translation of the world-famed "Imitation of Christ." The title of the little volume, *Contemptus mundi jenbu*, must have been a poser to Mr. Satow. However, a little consideration, added to a knowledge of the Nagasaki pronunciation, showed him that the mysterious word *jenbu* is none other than *zembu* (全部), which signifies "complete in one volume." There is a Japanese subtitle signifying, "This is a scripture teaching the way to shun the world and to imitate the conduct of Jesus Christ." The identity of the Japanese work entitled "*Contemptus Mundi*" with the work commonly known as "The Imitation of Christ" is sufficiently proved by a comparison of the Japanese text with the Latin text. The question as to the change in the Latin title admits of easy explanation. It would seem that, properly speaking, the original work has no title at all. The

first Chapter of it has the heading *De imitatione Christi et contemptu omnium vanitatum mundi*. The general usage of Christendom has accepted the first half of this heading of the first Chapter as a sort of title for the whole book. The Jesuits of the 16th century preferred the second half. That is all.

This first Japanese version of the most celebrated of Christian devotional treatises, must be of the highest interest. Nor was the Jesuits' version of the "Imitation of Christ" only the *first* attempt at rendering that book into Japanese. It was also, so far as I am aware, the last. But I speak, of course, subject to correction; for the French Catholic Fathers may, since the re-opening of Japan, have quietly done much for their converts, of which the outer world knows nothing. Mr. Satow gives several quotations from the Japanese "Imitation of Christ," which raise questions interesting to the translator. One of them is as to the rendering of the verb "to love" in such contexts as "to love God" or "to love Christ." This verb the sixteenth century Jesuits translated by the phrase *taisetsu ni omou*, which means literally "to think highly of,"—a phrase which would perhaps be a better translation of the verb "to honour" than of the verb "to love." But the difficulty of finding a thoroughly satisfactory equivalent in Japanese for the European *amare* or "to love" is one which is still felt.

Not only were the Jesuits occasionally embarrassed in the rendering of European terms into Japanese. The few Europeans who looked into the Jesuits' books during the last two or three centuries were much more sorely embarrassed in their endeavours to comprehend the meaning of the Romanised Japanese. The bibliographer Cotton falls into a very comical error with regard to the title-page of the "Imitation." This title-page contains the words *Toqini goxuxxeno nenqi*

1596," that is to say, "At this time it is 1596 years from the august birth" (of Jesus Christ). Well, the English bibliographer says: "Toquinum, qu. Tokis, or Tokoesi, a town of the Island Nippon, in Japan (?) A book entitled *Contemptus Mundi*, in the language of Japan, was printed here by the Jesuits in 1596." Thus he actually supposes *Toqini* to be the genitive case of a town named *Toquinum*. Had Tōkyō existed in his day, that doubtless would have been turned into the dative or ablative of some similarly airy figment of the imagination. It is true that Cotton should disarm criticism by the humility with which he declares himself to be "not intimate with the niceties of the Japanese tongue." (!)—Before leaving the subject of the Japanese version of the "Imitation," which is by far the most important of Mr. Satow's finds, it is impossible to resist the temptation of quoting a specimen from it, just as an illustration of its style. The original Latin is given in the parallel column:—

*Christono von voxiyewa moro-  
morono jenninno voxiyeni sugure-  
tamayeri: jenna michini tachiiri  
taran fitoua govoxiyeni comoru  
fucaxigui no canmiuo voboyubexi.  
Xicaruni vouoqu no fito Christono  
minoriuo xiguequ chōmō suredomo,  
focqi sucunaqi cotoua, Christono  
gonaixōni chigū xitatematçuranu  
yuye nari. Christono micotobauo  
agiuai fucaqu, taxxite funbet  
xitatematçuranto vomōni voiteua,  
vagamino guiōguiuo cotogotocu  
Christoni fitoxiqu xi tatematçu-  
ranto naguequ bexi. Fericudaru  
cocoro naqini yotte Trīdadenō  
gonaixūuo somuqi tatematçuru ni  
voiteua, sono Trīdadenō tacaqi  
von cotouariuo ronjitemo nanno*

Doctrina Christi omnes doctrinas  
Sanctorum præcellit; & qui Spiritum  
Christi haberet, absconditum  
ibi manna inueniret. Sed contin-  
git, quod multi ex frequenti auditu  
Euangelii paruum desiderium  
sentiant, quia spiritum Christi non  
habēt. Qui autem vult plenē &  
sapide Christi verba intelligere,  
oportet, ut totam vitam suam illi  
studeat conformare. Quid prodest  
tibi alta de Trinitate disputare, si  
careas humilitate, unde displiceas  
Trinitati? Verē alta verba nō  
faciūt sanctum et iustum, sed vir-

yoqizo? Macoto ni cobitaru coto-  
bana fitouo jennin nimo, tadaxiqi  
fitonimo nasazu, tada jennu  
guiögui coto fitono Deusni xitute-  
maxe tatematçuru mono nare.  
Contrição toyû cõquaino cotouariuo  
xiru yorimo, sono Contriçãoouo  
cocoronî voboyuru cotoua nannu  
conomaxiqi coto nari. Eiblia toyû  
tattoqi qidmũno mũcuuo coto-  
gotocu soranji, moromorono  
gacuxõno gouo mina xiriteno,  
Deusno gotaixetto, sono gocõriocu  
naqunba, kore mina nãno yeqica  
aran?

tuosa vita efficit Deo charũ. Opto  
magis sentire compunctionem,  
quàm scire eius definitionem.  
Si teneres tota Biblia memoriter  
& omnium Philosophorũ dicta:  
quid totum prodesset sine chari-  
tate Dei & gratia?

We must pass lightly over the rest of the works on Mr. Satow's list. There is a Dictionary published in 1598, next a book printed partly in ordinary Japanese style, i.e., in a mixture of Chinese cursive characters and *hiragana*. It consists of a Manual of Confession, followed by a Japanese-Portuguese glossary of theological terms.

The ninth work on Mr. Satow's list is one on the "Christian Doctrine" in the form of question and answer. It contains the Creed, the Ten Commandments, the Lord's Prayer, etc., etc. Next come some works in Spanish and Japanese, entitled "The Sinner's Guide," 1599, and "The Christian Doctrine," 1600, both printed at the Jesuit College in Nagasaki; then, on the 4th August, 1602, a new Japanese-Portuguese Dictionary, and in 1604 Father Rodriguez' famous Portugese-Japanese grammar. Both of these works attained to a celebrity denied to the others on the list. French editions of both were published a couple of centuries later,—editions, however, which leave much to desire. Fourteenth and last on the list, and dating from the year 1605, comes a romanised work in the Latin language, a "Manual for the Administration of the Sacraments." The Japanese translation has been lost.

Equally lost are Japanese translations of the Catechism of the Council of Trent, of the Spiritual Exercises of St. Ignatius, of a Manual of the Holy Rosary, and several other works.

Persecution, long threatened, soon descended on the devoted heads of the missionaries and their converts. The whole Catholic work in Japan was crushed, and driven almost out of remembrance. Dutchmen traded where friars had preached. Christianity, now termed by the Japanese "the corrupt sect," became a synonym for everything that was depraved and abominable. If ever persecutors triumphed and reaped the reward of their labours, it was here in Japan. And yet this triumph cost their country dear. It retarded by two centuries and a half the entry of Japan into the comity of civilised nations. Not only did it retard this entry; it made it infinitely harder when at last it had perforce to come. Had Japan Europeanised herself two hundred and fifty years ago, she would not now, at the fag-end of the nineteenth century, be still knocking for admittance, still pleading for the abolition of the political discrimination made against her as a heathen state by the governments of Europe. But it is not in the political field alone that her rejection of European civilisation in the seventeenth century bore disastrous fruits. When she turned her back on the Spanish and Portuguese missionaries, she betook herself to the Chinese philosophers. She used the two hundred and fifty years of the Tokugawa *régime* in assimilating Chinese philosophy, Chinese literary methods, Chinese medicine, Chinese music, Chinese everything,—and now she has to try to unlearn it all. Instead of starting almost fair with Europe, as she might have done two hundred and fifty years ago, she starts with a Europe infinitely further ahead, owing to the phenomenal expansion of European civilisation in the meantime. While Europe was progressing with strides and



leaps, Japan was handicapping herself with the useless weight of Chinese methods in thought and language. She acted like one who, in a sailing race, should purposely delay to start his boat till half-an-hour after the other competitors, and who should employ this half-hour in filling the hold with lead.

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## THE GOBUNSHO OR OFUMI, OF RENNYO SHŌNIN.

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BY JAMES TROUP.

[*Read 20th February, 1889.*]

In the Transactions of this Society for 1885, the present writer presented a sketch, or summary, of the doctrines of the Buddhist sect known as the Shinshyu, based on a pamphlet written but a few years ago. The present paper will consist of an endeavor to illustrate the development of the doctrines of this sect in the 15th Century, by presenting a translation of selections from the Gobunsho, of Rennyo Shōnin.

By way of introduction to these selections, a short account of the origin and character of the book, of the life of the writer of it, and of the use made of it in the temple services of the sect will not be out of place.

Rennyo Shōnin was Chief of the Shinshyu in the latter half of the 15th century, and was the eighth of the succession which commenced with the founder, Shinran. The original of the following abridged outline of his life has been put together, for this paper, by a Japanese friend.

‘The personal name of Rennyo Shōnin was Ken-jyu (Kane-naga.) He was the eldest son of Zonnyo Shōnin, the seventh of the Shinshyu succession; and was born on the 4th April, 1415. While young he was of quick parts.

‘In 1429, being then only in his fifteenth year, and of a warm-hearted disposition, he conceived, it is stated, the purpose of the revival of religion. In 1431, he became, by adoption, the nephew of the Chyunagon, Hiro-hashī Kane-sato; and, entering the monastery of Sei-ren-in, he pursued learning. From then, his application to study was

'unremitting; neither the heat of summer nor the cold of winter could check the ardor with which he prepared himself for the prosecution of the difficult task which he had proposed to himself. He thus passed sixteen years, more or less, in preparation for the work of his life. In June-July, 1447, he made a tour in the Eastern Provinces; and, in 1449, he travelled through the Northern provinces. On both occasions, in his circuit, he paid his homage at the places formerly visited by the founder.

In 1457, his father and predecessor died; and from this year, therefore, his succession to the headship of the Shinshyu falls to be dated. In June-July, 1460, he composed the *Sho-shin-ge Ta-i*, a commentary on the *Sho-shin-ge*, of Shinran. He also gave expositions of the principles of the sect. His words, being kindly, influenced men's minds; and, his style being simple, his hearers found him easy to understand. He also wrote the *Ryo-ge-mon*, (otherwise called the *Gai-ke-mon*, "Treatise on repentance,") as the rule of peace of mind.

In 1461, (the narrative notes,) we pass the two-hundredth Anniversary of the death of Shinran.

On the 4th February, 1465, the evil-disposed monks of the Eastern Tower of Hiyeizan, being jealous of the progress of the sect, collecting a crowd of accomplices, destroyed the tower at Otani, occupied by the Shōnin; and, on account of this disaster, he retired to Otsu. Afterwards, a reconciliation took place between him and the monks. Subsequent to this, he temporarily resided in several places. In 1467, he removed to Katata, in Goshyu. In 1468, he again made a tour in the Eastern and Northern Provinces. In 1469, he returned to Otsu, and built *Ken-shō-ji*, the southern detached house at Miidera.

In April-May, 1471, he made a tour in the Northern Provinces; and, in August of that year, he constructed a residence at Yoshizaki, in Echizen, and multitudes there followed his teaching. It was also from about this time, as would appear, that he commenced writing the *Gobun-*

'sho. In February-March, 1472, observing the envy of other sects, and being concerned at the excessive course of a mixed multitude, who flocked to his abode at Yoshizaki, he prohibited the visits of people in general,—a circumstance to which reference appears to be made in one number of the Gobunsho.(1) As a characteristic of the times, it may be mentioned that the story is related that on the occasion of a fire having broken out in the residence at Yoshizaki, one of his pupils, Hon-kō-bo no Ryogen, to save certain writings of the founder, cut open his body and put them therein.

'From about August, 1475, the Shōnin, having reason to apprehend that his life was threatened by one Togashi Masachika, and previously, also, dreading the enmity of certain other persons inimical to him and the sect, was desirous, on that account, to go into retirement for a protracted period; but he was induced by his friends about him not to do so; and so he went to Wakasa, and, passing through Tamba and Settsu, he stayed on the borders of Kawachi, and founded Kōzenji.

'In 1476, March—April, he pursued his work of proselytising in Kishyu. In November—December, 1477, on the advice of his pupil, Zenjyū, the Shōnin changed his head-temple to Yamashina, in Yamashiro. In March—April, 1479, he commenced building; and in September, 1480, it is said the Hall of the Founder was finished. So the image of the founder was brought from Otsu, and placed in it.

'In 1489, the Sage, being then in his 85th year, transferred the management of temple matters to his successor, Kō-ken, and retired to a separate habitation, which he called Shin-shō-In, (the Hall of faith and salvation.) He still, nevertheless, exercised his experience in, and still carried on the work of proselytising,—with great success.

'In October, 1496, he founded another detached temple, at Ozaka, and lived there.

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1. See Section I, No. 8, of the annexed translations.

'In April—May, 1498, he fell sick; and in March—April, 1499, he returned to Yamashina. During his illness he summoned his children to him, and set forth to them the difficulties which beset the revival of religion; and exhorted them not be remiss in keeping the Path.

'In April—May, his illness became very severe; and he bequeathed to all his followers his earnest admonition that they should be diligent.

'On the 5th of May, 1499, at Noon, he died,—being then in his 85th year.

'The Sage, in his best years, applied his strength to the revival of the Law. He was vigorous in purpose and in body; and, from his carrying forward the work of the founder, he has come to be termed the Reviver of the Shinshyu.(2)'

The present Emperor, on the 22nd March, 1882, conferred on Rennyō the posthumous title of Kei-tō (3) Taishi

The materials of the Gobunsho, (Writings,) then, as the work is named by the Western branch of the Honganji (4), or Ofumi, as the same characters are read by the Eastern branch, were written by this man. The book consists of a series of open letters, or general epistles, containing directions as to doctrine and discipline, written apparently either as occasion arose, on special enquiry for advice on the part of adherents of the sect, or as the writer found opportunity while pursuing his work as a spiritual adviser and the director of this religious body. The form of question and answer is frequently adopted in these compositions merely as a popular method of exposition.

Some of these epistles were collected during Rennyō's lifetime; others were, at the time of his death, scattered about in various places. The whole were collected by his grandson, Ennyō. The collection is divided into five

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2. A fuller account of the life of Rennyō is to be found in the Shinshyu Ho-yu.

3. Intelligent light.

4. It is also termed the Shosoku, (消息 "reports,") by the Western Branch.

parts, or sections, in the first four of which the epistles are arranged in chronological order, those in Section I being comprised within the period from 1471 to 1473; in Section II, from 1473 to 1474; in Section III, from 1474 to 1476; in Section IV, from 1477 to 1499. The Fifth Section contains the epistles which were not dated. These are generally shorter, and for the most part consist of exhortations to faith, or assurances on main points of doctrine.

There are many repetitions throughout these epistles, some portions of different ones being even absolutely identical. The text of the book is, however, prized in its entirety by the sect, and is carefully revised anew by each chief of the Honganji, when he succeeds to his office, and the revision signed and sealed by him, and published afresh. The copy from which the annexed translations have been made bears the priestly name of the present metropolitan of the Western Honganji.

In style these letters present a good specimen of medieval Japanese, written by one who was well read in Chinese literature, not to speak of the special literature of Buddhism, but who writes Japanese, not Sinico-Japanese.

The book has attained the position of a standard of the Shinshyu, and is used in the daily services of the temples of the sect. The order of those services is as follows:—First, there is a reading from the Sūtras, (5) the scriptures of the sect; then a portion of the Wasan, or hymnal, composed by Shinran, is chanted; then comes the reading from the Gobunsho. The selection of the reading appears to be left to the officiating priest; some read these epistles through in their consecutive order; others select for reading such as they deem most suitable. On the occurrence of any special event in the community, one suitable to the occasion will be taken, as, for example, that known as the “Haku-kotsu no gobunsho,” (Whitened bones epistle,)—Section V, No. 16,—after a death has occurred in the

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(5) See Transactions Vol. XIV. p.p. 4 & 5.

locality. The service afterwards concludes with the sermon, when there is preaching; but this is not daily.

These epistles are valuable as giving some insight into the mental workings of a Buddhist priest,—one evidently of ability,—of the 15th Century,—a time no doubt somewhat remote from the present, but yet not so far removed in social and religious conditions but that it may be assumed close counterparts of such an one still live among their co-religionists in this country, but to realize the mental state of whom, and the conditions of whose lives, is necessarily a difficult thing for those brought up in Western modes of thought. The reading of these epistles, it is believed, will show also that the doctrine of the Pure Land has received, in Japan, a development somewhat beyond what it has attained in China, particularly as regards the prominence which is given, in the Shinshyu system, to its main doctrine of salvation by faith. They further afford additional instances of the parallisms which have been so frequently pointed out as existing, in many different particulars, and in times remote from each other, between Buddhism and Christianity.

Another characteristic of the Shinshyu system is referred to, again and again, in the V Section of the book,—the provision, namely, which is made, according to the doctrine of the sect, for the salvation of women. According to the earlier and general view of Buddhism, women are condemned, in virtue of the pollution of their nature, to look forward to rebirth in other forms. By no possibility can they, in their existence as women, reach the higher grades of holiness which lead to Nirvāna. According to the Shinshyu system, on the other hand, a believing woman may hope to attain the goal of the Buddhist, at the close of her present life. It might be a matter for speculation whether this doctrine has not had a reflex influence on the social position accorded to women by this sect, with its married priesthood.

The following selections are confined to the first and fifth sections only,—not but what the intermediate sections would afford material equally valuable and interesting.

I have pleasure in acknowledging here the assistance received from two eminent Japanese authorities on this subject, who have kindly given their advice on important points throughout the greater portion of these translations.

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## THE GOBUNSHO, OR OFUMI.

### SECTION I.

#### No. 1. *Of distinction between teacher and disciple.\**

Some people ask:—Is it the authorised view of our sect to hold that the members of our religious community (monto) are to be considered my disciples, are they to be considered the disciples of the Tathâgata, (6) or of the Shōnin (7)? We do not know which. Again, in different parts of the country, and in different places, there are of late those who, as small communities, feel themselves held, as it were, in concealment by intermediary local leaders. This is not right, people say. This, therefore, being also a matter as to which we are altogether in doubt, we desire to have your friendly advice on the point.

I reply:—This point on which you are in doubt I consider a matter of the highest importance; and I shall set out in your hearing what, respecting this subject, I have heard, thus:—According to the instructions of the departed Shōnin [himself], Shinran had not a single disciple. The reason of that was, that, in proclaiming the Law of the Tathâgata to the living beings of the world, he represented himself merely as the Deputy of the Tathâgata. Moreover, Shinran published no strange law. ‘I also,’ he used to say, ‘believing in the Law of the Tathâgata,

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\* These headings are not in the original, but are taken from the index of another edition.

6. i.e. Sākya-muni Buddha.

7. i.e. Shinran Shōnin, the founder of the sect.

'am only engaged in teaching it to men.' Besides, 'What 'do I teach that I should speak of disciples?' he used to say. So then, [we] are to be considered companions. Thus the Shōnin calls [you] 'my own friends, my own 'companions,' in the most intimate manner.

It being so, of late the more important local leaders do not know what that which we call peace of mind is. Occasionally, on some disciples going to the localities where there are tidings of faith, they heard of this, and reproved them; and differences arose between them. And the local leaders themselves do not understand the full principle of faith; and, further, while they thus obstruct their disciples, they cannot themselves attain settled faith, and thus they are as if passing a life in vain. They truly cannot avoid the offence of injuring themselves and injuring others. Alas! Alas!

It is said in the old song:—"Formerly happiness "was wrapped up in the sleeve; now it exceeds the capacity even of the body." The meaning of 'formerly 'wrapping up happiness in the sleeve' is that formerly there was no distinction between general and special practice (8). All that was thought was that, by repeating the "Nem-Butsu" many times, salvation would be attained. The meaning of the expression:—"Now it exceeds 'the capacity of the body' is this:—On understanding the distinction between 'special' and 'general,' and, [by reliance on Amida] only, getting the steadfast mind, and on attainment of settled faith, [the Name of] Buddha is called to remembrance (Nem-Butsu), as an expression of gratitude for His mercy,—a state of mind which is very different from any other. Thus, as the body is not large, it is felt to be altogether inadequate, and, in rejoicing, happiness is even too great for the body. This is what is meant.

With much respect.

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8. The special practise of repeating the "Nem-Butsu" was looked upon as being only of a kind with other Buddhistic practices,—such as observance of ritual, abstinence and other austerities.

Bummei, 3rd Year, 7th month, 15th day.

(1st August, 1471.)

*No. 2. Of the desire to quit the family.*

The principle of Shinran Shōnin was not to insist on making a desire to quit the family an essential. He did not set up the form of leaving the family and putting away desire. When, by following the behest [of Amida\*] in once calling [the Name] to remembrance, (9) faith by the power of Another is confirmed, there is no distinction between male and female, between the old and the young.

And so, the condition of having attained this faith is explained in the Sūtra (10) as being 'to attain salvation 'and to remain in the state of not returning (11) to 'revolve' [in the cycle of birth and death]. It is [further] explained as 'to conceive once the remembrance [of the 'Name of Buddha] and to enter the company of the 'steadfast.' This is, in a word, what is meant by there being 'no coming [of Buddha] to meet' one [at the end of life] (12), and 'Karman being completed in one's ordinary lifetime.' (13)

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\* See note 28, post.

9. Not by the audible voice, but by the mental act,—elsewhere expressed as "once conceiving the remembrance."

10. In the Dai-mu-ryō-jyū-kyō.

11. Avāivartika,—not returning, i.e. entering directly into Nirvāna.

12. That is, that salvation is present, and there is no waiting for the end of life to be received by Buddha. The expression "no coming to meet" (不來迎) is explained as being, substantially, equivalent to that used of Kannon (Avalōkitēśvara) and Seishi (Mahāsthāma-prāpta), in the "Kam-mu-ryō-jyū-kyō," 常來至 = "habitually come," "always with." (See also No. 4, in the text.)

13. Karman (Karma) is defined as "(the law of) moral action," and "the recompense attending on moral action." It may be termed the power of good or evil in the character to affect the state of the individual in a future existence.

In the Shinshyu system, belief in the power of the Prayer of Amida, becoming portion of the chain of causation, secures to the believer, from

It is said in the hymn:—(14) 'The outward conditions of those who desire Mida's Land-of-reward differ from each other; they who receive with faith the Name of Him who uttered the Prayer (15) forget it not, sleeping or waking.' By 'outward condition' is meant that there is no distinction of laity and priesthood, of male and female. What is termed 'receiving with faith the Name of Him who uttered the Prayer, and not forgetting it, sleeping or waking,' is said of the person,—whatever may be his condition, and notwithstanding that his sins may have been those of them who commit any of the ten evil deeds (16), of the five classes of reprobates, (17) of the revilers of the [Buddhist] Law, or the unbelievers,

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the moment of his attaining this faith, his attainment of Nirvāna at the end of his present life. His salvation, thus, is no more contingent on the goodness of his acts in this life; the chain of causation leading to this "recompense" is completed in his ordinary time,—secured to him at every moment of his present life.

In illustration of what is meant by the power of the Prayer of Amida, in relation to this point, see Gobunsho, Section V., No. 5, "causing all living beings to fulfil merit." See also, under that Section, No. 6, and under the present Section, No. 4.

14. In the Kō-sō Wasan, of Shinran Shōnin, under the section Genshin Oshō.

15. In this paper the term "Prayer" has been used throughout, and not "Vow," as the translation of the character 願, which, it appears, is used as the equivalent of "Pranidāna," which is better rendered by "prayer" than "vow." The expression "Hon-gan" (Transactions Vol. XIV page 8, et al.) had better be rendered, "Great Prayer."

16. The ten evil deeds are:—

- Taking away life.
- Stealing.
- Lewdness.
- Lying,
- Ornate language.
- Slander.
- Double tongue (hypocrisy).
- Covetousness.
- Anger.
- Heresy.

17. See Transactions, Vol. XIV. pg. 8. note.

if he has changed the heart and repented, and profoundly believes that the Great Prayer of Mida the Tathâgata is that which affords deliverance to such vile classes of beings,—who, with singleness of mind, has the heart habitually relying on the Tathâgata, and, whether sleeping or waking, is constantly in the frame of mind of repeating, millions of times, the remembrance of Buddha,—who follows the practice of the faith which is the attainment of unforgetting, confirmed reliance on the Great Prayer.

Thenceforward, indeed, when those of the company who follow this practice, whether sitting up or lying down, chant the Name, it is to be understood that this is repeating the Name of Buddha as an expression of gratitude for His Mercy. These are they whose salvation is settled through their having attained true faith.

With much respect.

My sweat pours down in the heat of day, like tears; after I have laid down my pen, this appears as foolishness.

Bummei, 3rd year, 7th month, 18th day.

(4th August, 1471.)

### *No 3. Of hunting, fishing and service.*

The meaning of what our sect terms peace of mind, is not the persistent checking of the evil of one's heart and the rising of disorderly thoughts or pre-occupations in the mind. It is this:—while engaged whether in buying and selling, or in service, or in hunting or fishing, to have a profound belief in the Great Prayer of Mida the Tathâgata, who swore to aid (18) (save) unprofitable creatures like us who are involved night and day only in vile evil deeds, and, with steadfast mind and singleness of heart, while relying on the merciful Prayer of Mida

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18. Where the verbs "aid," "help," or "assist" are used in these translations, in conjunctions similar to the above, the word "save" may be used as an alternative.

the One Buddha, to have true faith to call once to remembrance the Name with a mind desiring "help;"—[in response to which] then will the help of the Tathâgata of a certainty be given. And, thereafter, on whatever the mind is bent, [the Name of] Buddha must be called to remembrance. Salvation being the result of the power of this faith, thanks are to be rendered for His help. And, as thanks for His mercy, as long as our life lasts, [the Name of] Buddha is to be called to remembrance with gratitude.

Such are they who follow the practice of the true faith of settled peace of mind.

With much respect.

Bummei, 3rd year, 12th month, 18th day.

(28th January, 1472.)

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*No 4. Of certain questions and the answers to them.*

Now, Shinran Shōnin was, we have heard, in the habit of speaking of 'Karman being completed in one's ordinary lifetime,' and there 'being no coming [of Buddha] to meet' one [at the end of life]. What may this be? This that is called 'Karman being completed in one's 'ordinary lifetime,' and 'there being no coming to meet,' we do not at all understand, and would like to hear explained.

I reply:—This matter on which you are in doubt I consider one of great importance with us. In our sect, what is spoken of as 'once conceiving the remembrance 'of [the Name of] Buddha' and 'Karman being completed 'in ordinary lifetime' [is this]:—To understand how we are aided (saved) in our ordinary lifetime by the Great Prayer of Mida the Tathâgata, is to know that this is the result of [the growth of merit in] a previous state of existence;—and then, that it is not by our own strength. Being bestowed by the extraneous power of the Wisdom of Buddha, we know [this help] to be the result of the

Great Prayer. This is Karman being completed in ordinary lifetime. And so, this that is called 'Karman being 'completed in ordinary lifetime,' is, having thus begun to understand the above principle, to have assurance in the mind of settled salvation,—which state is termed 'to 'conceive once the remembrance of [the Name of] Buddha 'and remain in the company of the steadfast;' as well as 'to have Karman completed in ordinary lifetime;'—and, in a word, 'to attain salvation and not to return 'to revolve [in the cycle of birth and death].'

It is asked:—We thoroughly understand what is meant by 'conceiving once the remembrance of [the Name of] 'Buddha and attaining salvation,' but we do not yet perceive what is meant by there being 'no coming of 'Buddha to meet.' Will you kindly instruct us about this? I reply:—As to the 'not coming to meet,'—when the position is reached of 'having once conceived the 'remembrance of [the Name of] Buddha and entered the 'company of the steadfast,' the expecting of a period of 'coming to meet' is entirely done away with. The reason of that is, that what is called 'expecting the period of 'coming to meet,' and so on, is an expression used in connexion with the methods of salvation by works.

For those who follow the method of true faith,—when, having once conceived the remembrance of [the Name of] Buddha, they have forthwith attained the glorious benefit of being received and accepted [by Buddha], the 'coming to meet,' even, is, they know, done away with. And so the Shōnin has given this instruction;—he says:—(19) "The term 'coming to meet' belongs to the system 'of salvation by works; they who follow the system of "true faith, since they are received and accepted [by Buddha], remain in the company of the steadfast; and, since "they remain in the company of the steadfast, they do "certainly attain Nirvāṇa; and thus there is no awaiting the end of life, there is no calling on [Buddha]. "to come to meet them [then]." Consider these words.

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19. In the Mattō-shō, a collection of Shinran's letters.

It is asked:—Are the attainment of steadfastness and the attainment of Nirvāna to be considered one stage of benefit, or two stages? I reply:—Those who have once conceived the remembrance of [the Name of] Buddha are the company of the steadfast. This is the stage of the world of impurity (20); Nirvāna, you are to consider, is the stage to be attained hereafter in the Pure Land. Thus you are to consider them two stages.

It is asked:—When one thinks as has been said, since we have got to know that salvation is fixed, why should we perplex ourselves [further] about obtaining faith? What are your instructions as to this? How should we think on this point? we are desirous to learn. I reply:—Very much indeed is your inquiry an important one. The condition of mind now indicated is, in effect, the meaning of having settled faith.

It is asked:—The condition of settled faith we have now completely understood is, in a word, the meaning of 'Karman being completed in ordinary lifetime,'—'no coming to meet,'—'being in the company of the steadfast,'—but, nevertheless, after having settled faith, are we, in calling Buddha to remembrance, to consider that we are doing so for the sake of our own reaching the Land of Bliss (Sukhāvatī), or are we to consider that it is for the sake of giving thanks for the mercy of Buddha? We have not yet grasped that. I reply:—This point on which again you are in doubt is, I consider, a matter of importance; because, having once conceived, in faith, the remembrance of Buddha, the calling of Him thereafter to remembrance is not to be considered as working for the sake of one's own salvation, but is to be considered as being done only by way of thanks for the mercy of Buddha. And so the expression of Zendo, the priest:—(21) "From continuance (perseverance) throughout life, to the once

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20. i.e. this present world.

21. see Kwan-gyō-san-zen-gi; also O-jo-rai-san.



"calling of Buddha to remembrance," (22) is thus interpreted:—The once calling to remembrance, refers to the attainment of settled faith; the continuance thereafter, throughout life, refers to the chanting of the Name of Buddha, in remembrance, as thanks for His mercy. Think well, think well on this.

With much respect.

Bummei 4th year, 11th month, 27th day.

(27th December, 1472.)

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*No 5. Of pilgrimage to Yoshizaki.*

Now, during the present year, there have been numbers of priests and laity, men and women, assembling in the country districts,—especially from the three provinces of Kaga, Noto and Etchyu,—and going for religious worship to the mountains of Yoshizaki. I do not understand what their minds are about; for the authorized doctrine of our sect is, that the salvation of the Land of Bliss is the result of having obtained faith by the power of Another. And yet, among them, there are none who have attained the appearance of having faith. How can such persons easily attain the salvation of the Land-of-Reward? That is the most important consideration of all. It is a matter of the utmost insignificance this frame of mind in which the intention was formed of making a pilgrimage in the midst of this snow, and happily accomplishing a journey of five or ten *ri*.

[But,] in fine, whatever may have been the frame of mind [of such persons] heretofore, I shall here state exactly what is the frame of mind which they should have henceforth;—listen and attend. The rationale of it

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22. Literally:—"From those who continue [the remembrance] throughout life, to those who once call Buddha to remembrance." The purpose of the original appears to have reference to the comprehensiveness of the application of the prayer of Amida.

is this:—What is called ‘Faith by the power of Another’ is to be firmly preserved in the mind; and, thereafter, simply as an expression of gratitude for the mercy of Buddha, is [the Name of] Buddha to be called to remembrance, whether while moving or standing still, whether in sitting up or lying down. If this is kept in mind, birth this time (23) [into the pure Land] is assured. It is in the excess of joy for this that there should also be a desire to make pilgrimages to the localities where Teachers and Leaders live.

Such as do this are they who are to be called persons of faith, who have known the doctrines of our sect.

With much respect.

Bummei, 5th year, 2nd month, 8th day.

[6th March, 1473.]

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*No. 6. Of drowsiness in summer.*

Now, at present, during the summer of this year, for some reason or other being unusually overpowered by drowsiness, and inclined to sleep, I have been considering what could be the meaning of it, and have thought that, without doubt, the time of death-birth was at hand. I have been feeling sad at the idea of parting with you; but still, up to this day, I have been constantly expecting when the time of Birth [into the pure Land] would come, and I am assiduously concerning myself about it. And so, my sole prayer, which absorbs my thoughts constantly, day and night, is, that there may be, without ceasing, people in this district who hereafter attain settled faith.

As it is, I am prepared thus now to go to be born [into the pure Land]; but, as in the heart of each [of the people] there exists a great amount of indolence, I shall continue as I am while life remains. With regard to all, I look upon the heart of every one as wanting;

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23. i.e. at the end of this present life.

and, as in this life of ours we do not know what to-morrow will bring, should by some chance our life come to its end, it were all a vain thing. If, during lifetime, doubt is not quickly dispelled, you ought to reflect that this will assuredly be a matter for nothing but regret hereafter.

With much respect.

I send this to those outside the screens [of my room]. Let them take it out and look at it in after years.

Written in Bummei, the 5th year, 4th month, 25th day.

(21st May, 1473.)

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*No. 7. Of the conversation of the women regarding Yoshizaki.*

Lately, in the 4th year of Bummei (1472), about the 3rd month (April), to the best of my recollection, one or two women, attended by some men, (24) had the following consultation about this mountain:—‘Well, people remark, ‘does not the building erected on this mountain at Yoshi-‘zaki now form an unspeakably delightful place here! ‘There have come to this mountain, especially from the ‘seven Provinces of Kaga, Etchyu, Noto, Echigo, Shinano, ‘Dewa, Oshyu, [multitudes] of priesthood and laity, men ‘and women, of the followers of this sect, of the assembl-‘ing of whom the fame could not be hidden. This is ‘wonderful in this Latter Period; it is no ordinary thing! ‘But further, we have heard minutely what is the Gate of ‘the Law, of the remembrance of Buddha, which each of ‘these disciples recommend, and, in particular, what is ‘that faith of which each of them speak as what they teach ‘as their main doctrine; and we have heard what about us ‘even, who possess these vile bodies of women, weighed ‘down with an evil Karman, possessing this faith; and on ‘enquiring of those of this mountain respecting our desire

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24. The fact of their having attendants with them appears to imply that these women were of rank, or good position.

'for salvation through the understanding of the practice of  
'faith,—they teach thus:—There is no difficulty about this  
'matter; only thinking of ourselves as vile things, subject  
'to being of those who commit the Ten evil Dēeds (25),  
'of the Five classes of reprobates, and to the Five Dis-  
'abilities (26) and the Three Obediences, (27) we are to  
'know well that assistance can come to such beings as  
'us from Amida (28) the Tathāgata; [and that] when we  
'call, in singleness of mind, on Mida, and, with a mind  
'desiring "help," conceive the one remembrance of  
'Buddha, the Tathāgata, throwing out eighty-four thousand  
'(innumerable) radiances, will graciously receive us. This  
'is what is called the Reception by Mida the Tathāgata of  
'those who practice the remembrance of Buddha. To  
'"receive and reject not" has the meaning of to take a hold  
'of and not cast away. This is what is said of those who  
'have attained faith. And the calling, thereafter, of Bud-  
'dha to remembrance,—whether when asleep or awake,  
'whether in rising up or sitting down,—by repeating  
'"Namu\* Amida Butsu," is the remembrance of Buddha  
'by reciting "Namu Amida Butsu" in response to Mida's  
'mercy,—in thankfulness for receiving the help of Buddha.  
'In this way are we to think of it.'

To speak in a friendly way,—These women and other  
persons said:—'Surely the Prayer of Mida the Tathāgata  
'is suitable to us,—in which if we have already believed,

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\* or "Namo."

25. See Notes 16 and 17, pg. 101.

26. The Five Disabilities of a woman are:—To become a Chakravartin Monarch, (Wheel King, or Universal Conqueror); to become Brahma; to become Sakra (Indra); to become Māra; to become the person of a Buddha.

27. The Three Obediences of a woman are,—To her parents, at first; to her husband, later; and to her son, when she is old.

28. The Japanese form "Amida," where it is used in the original, has been retained throughout in this translation. Amida may, apparently, stand either for Amitābha, the Being of Immeasurable Light, or Amitāyus, the Being of Immeasurable Life; and may therefore be taken as the equivalent of "the Being of Immeasurable Light and Life."

‘and, not speaking more only of the vileness of things, but, hereafter, relying on Mida alone, and believing that on one remembrance of Buddha being conceived, in singleness of mind, there will come help from the Tathāgata for our salvation, we will then, in calling Buddha to remembrance, chant His Name in thankfulness for His Mercy. In this way we must think of it. It is not merely the making mention of the thankworthiness and preciousness of having, by a wonderful chain of causes, come within reach of the hearing of the most excellent Law, but the laying to heart of this.’

‘But now we must say, Farewell!’ And thus, with tears, they all departed.

With much respect.

Bummei, 5th year, 8th month, 12th day.

(4th September, 1473.)

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*No. 8. Of the building at Yoshizaki.*

In the former part of the 4th month of the 3rd Year of Bummei, (April, 1471,) casually stealing forth from the Southern detached quarter of Miidera, at Otsu, in the Shiga district of Goshyu, I made the circuit of the various places in Echizen and Kaga; and so, at Yoshizaki, in the district of Hosorogi, in this province,—this being an unusually fine situation, among these mountains, from remote times the abode of wolves,—levelling [a site], from the 27th day of the 7th month, I proceeded with the erection of this building here; and thus, quickly as yesterday and to-day go by, the Springs and Autumns of three years have passed away.

Well, numbers of people, both priesthood and laity, men and women, have been in the habit of assembling here; but, as there is nothing particular [about my being here], I have, from this year, stopped every one from coming,—the reason for my so doing being this:—If you ask me what is my motive for staying in this place, I say, that,

having attained to birth in the world of men, would it not be a most foolish thing that one who has thus come within reach of the Law of Buddha, difficult to reach, should in a vain and futile manner sink into Hell! But I have come to the conclusion that, with people who have not the settled faith of the remembrance of Buddha, and are thus not aiming at the salvation of the Land of Bliss, it does not comport to congregate in this place. The sole reason of this is, that fame and self-advantage are not the motive to have; but only the enlightenment of the next life is the object to be aimed at.

Therefore let not people who are [mere] spectators express opinions on this matter.

With much respect.

Bummei, 5th year, 9th month.

. (September—October, 1473.)

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*No. 9. Of the avoidance of certain things.*

Now, our sect has, from olden times, been called, by people meeting together, a ludicrously filthy sect. This is a very reasonable-looking imputation. The cause of it is, it may be, that certain of our sect are in the habit of speaking of the affairs of our establishment without circumspection, in face of other communities and other sects, and they, in so doing, commit a great mistake. What we call the observance of the rule of our sect is this:—The man who carefully treasures up in his mind the tradition of our sect, and does not let the expression of it be visible in his outward appearance, is he who, we say, has understood about the matter well.

Nevertheless, in the world, it is not that such deference is [to be] shown respecting what concerns our sect, in the face of other communities and other sects. It is from rash expression that men think lightly of our sect. And thus, from there being people who will think ill, so men look upon our sect as filthy and odious. Moreover, you must

know, this is not owing to other people being evil,—it arises from the evil of the people of our own sect.

In the next place, respecting the avoidance of [certain] objects:—in our sect we say, there is not, according to the Buddhist Law, anything to be avoided. In our bearing towards other sects, in public matters, and the like,—are there not things to be avoided? There are, of course, in our bearing towards other sects and other communities, things which are to be avoided. [But], moreover, in our avoidance of things concerning other people, they are not to be evil spoken of. However, the observers of the Buddhist Law are not limited to the observers of the Remembrance of Buddha; [and] that things are not so much to be avoided clearly appears in several passages throughout the Sūtras. For example, it is said in the Nehan-kyō, (Nirvāna Sūtra):—“In the Law of the Tathāgata there is no selection of lucky days and favorable ‘times.’” The meaning of this passage is, that ‘in the ‘Law of the Tathāgata there is no such thing as choosing ‘lucky days and favorable times.’

Again, in the Han-jyu [Sammi] Kyō (Pratyutpanna-buddhasammukhāvasthita-samādhi-sūtra), it is said:—[As in the following sentence.] The meaning of this passage is this:—‘The Upāsikā (lay woman) who desires to hear ‘of and learn this Samādhi, (29) let her follow (30) the ‘behest of Buddha, let her follow the behest of the ‘Law, let her follow the behest of the Priesthood; let her ‘not go after other Paths, (employ other methods), let her ‘not worship Heaven, let her not celebrate services to ‘demons and gods, let her not respect lucky days.’ There are [other] passages in the Sūtras of similar import, but this will do.

Especially would it appear that the observers of the Remembrance of Buddha ought not to concern themselves with such things.

With much respect.

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29. Samādhi=fixity of mind, *faith*.

30. “follow, &c.” in previous paper translated “take refuge in, &c.”

Bummei, 5th Year, 9th Month,—day.

(September—October, 1473.)

No. 15. *Of the determining of the name of the sect.*

It is asked:—Our sect (system) is vulgarly called, by everybody, the “Ikko-shyu,” (the only sect,)—how about this? We wish to be informed.

I reply:—That our sect (system) should bear the name of the “Ikko-shyu,” was never specially appointed by the Founder. It is so termed by everybody on account of the fact that we place our reliance on Amida Buddha “*only*.” However, seeing that it is set forth in the Sûtra:—“*Only* “concentrate the mind on the Buddha of Immeasurable “Life (Amitâyus),”—when the intention is to express the injunction:—“Call to remembrance *Only* the Buddha of “Immeasurable Life,”—there is no objection to our being called the “Ikko-shyu.”

Nevertheless, the Founder settled that the sect was to be termed the “Jōdo-Shinshyu;” so that, it is to be understood that the name “Ikko-shyu” is not one which is used by us ourselves of our sect.

Now, the other Jōdo sects allow the practice of all sorts of austerities, while the Shōnin eliminated the practice of austerities. In this way is attained the salvation of the True Land-of-Reward, and for this reason the term “Shin” (“True”) is specially inserted [in the name of the sect.]

Further, it is said:—We understand clearly that our sect is denominated the Jōdo Shinshyu; but, although the sin of living in the family is a thing characterized as being of profound wickedness and reprobation, yet, according to the system (form) of our sect, (31) by leaning on the power of the Prayer of Mida, the attainment of salvation in the Land of Bliss is an easy matter;—on this point we should like to be fully enlightened.

To this I reply:—According to our doctrine (system), they who have got settled faith of a surety will attain the

31. Where living in the family is the rule with the priesthood.



salvation of the True Land-of-Reward. If you ask, what sort of a thing is this faith? It is this:—relying, without any anxiety, only on Mida the Tathāgata, and, not concerning oneself about other Buddhas or Bodhisattvas, to believe only, in singleness of mind, on Mida. This is what is termed attaining settled faith. The two characters “Shin-jin” (32) are to be read “True mind.” The “true” (or “believing”) “mind” is not that which depends on the depraved self-power of the practice of austerities; its dependence is on the excellent other-power of the Tathāgata; and therefore it is called the “true mind” (=“believing mind,”=faith.)

Again, it is not by merely chanting the Name, without any understanding, that assistance will come. And so it is expressed in the Sūtra:—‘To hear the Name, and rejoice in believing.’ This hearing of the Name is not a hearing of the name composed of the six characters, “Na-mu-A-mi-da-Butsu,” in a reasonless (lit: nameless) and unreal manner. The rationale of the thing is that, on a man coming into contact with the good and wise, receiving their teaching, and, in saying “Namu,” placing reliance on the Name, Namu Amida Buddha,—then will, of a certainty, Amida Buddha afford his aid to him who does this. And his condition is what is expressed in the Sūtra as “rejoicing in believing.” And thus you are to understand that the formula ‘Namu Amida Buddha’ expresses the condition of the rendering of assistance to us. After you have understood this, whether while in motion or at rest, whether while sitting up or lying down, the chanting of the Name, with the mouth, you are to consider simply as the calling of Buddha to remembrance in rendering thanks to Him, Amida the Tathāgata, for His Mercy in having vouchsafed us assistance. And they who thus have settled faith are they who are to be called the practisers of the remembrance

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32. “Shin-jin” (信心) “believing,” or “true,” “mind;”—“true,” say, from the usual combining of the subject and object in the meaning of the Chinese characters,—because we *believe* what we see, or conceive to be, *true*.

of Buddha by the strength of Another, whereby we are born into the Land of Bliss.

With much respect.

The collection and writing down of the above was completed at the baths of Yamanaka, in Kaga, at four o'clock on the 2nd day of the latter third (22nd day) of the 9th month of the 5th year of Bummei. (Ten o'clock, of the 13th October, 1473.)



## SECTION V.

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### *No. 1. Of the ignorant of the Latter Period.*

In this Latter Period [of the Law], if there be any,—be they without knowledge, living in the family, men or women,—who, with singleness of mind, place profound reliance on Amida Buddha, and, without in any manner turning away their minds to other things, with steadfast mind rely only on Buddha to help them,—grave although their sinful Karman may be, assuredly Mida, the Tathâgata, will succour them. This is the meaning of the eighteenth prayer, which is called the prayer of the salvation of the remembrance of Buddha.

Being thus established (settled) let such ones, henceforward, whether sleeping or waking, as long as their lives shall last, in remembrance of Buddha, chant His Name.

With much respect.

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### *No 2. Of the eighty-thousand books of the Tripitaka.*

It is said:—‘He who knows the eighty thousand ‘books of the Tripitaka, but who knows not [the salvation of] the world to come, is to be accounted a ‘novice; the woman or man entering on the Path, who ‘knows not a single letter, but who knows [the salvation ‘of] the world to come, is to be accounted an adept.’ And so, let it be known, our sect holds, that he who is extravagantly familiar with the reading of all the Holy Sûtras, but who knows not the signification of the faith of the once calling of Buddha to remembrance, is engaged in trifling. As is said in the words of the

Shōnin :—‘To the whole body of men and women, without their believing in the Prayer of Mida, help will ‘never come.’ Therefore, what manner soever of women, laying aside the practice of various austerities, place profound reliance, by the one remembrance on Mida the Tathāgata for help for the life now next to come,—be it ten persons, or a hundred persons,—all, together, let there be no doubt, will be born into Mida’s Land-of-reward.

With much respect.

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*No. 3. Of the nun of the family.*

The nun-wife, who lives in the family, who, void of concern, with steadfast mind, places profound reliance only on Amida Buddha, even such as call for help for the next world, be it known that He will aid, every one of them;—[on this] let there not be in your minds the slightest doubt.

This is, in fact what is called the Great Prayer (33) of the power of Another,—of the Oath of Mida the Tathāgata.

Thereafter, as they think of the happiness and bliss of the help which will further be theirs in the World to come, they will do nothing but chant, “Namu Amida Buddha,”—“Namu Amida Buddha.”

With much respect.

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*No 4. Of the man or woman whose sins are grave.*

Now, although a man or a woman, of those whose sins are grave, do place reliance on the merciful prayers of the multitude of the Buddhas, yet the present time, being the evil age of the Latter Period [of the Law], is a time when the power of the multitude of the Buddha is by no means of avail.

And so,—as He whom we call Amida the Tathāgata, in virtue of His having uttered the Great Prayer, (34) when he said:—‘I, excelling the multitude of the Bud-dhas, shall save sinners committing the ten evil deeds, ‘and those of the five classes of reprobates,’ became Amida Buddha,—if we profoundly rely on this Buddha,—seeing that He is that Mida who uttered the Oath:—‘If ‘I do not save all sentient beings who by one remem-brance shall call for help, may I not attain Enlighten-ment,’ there is not the slightest doubt that we shall be born into the Land of Bliss.

And, for this reason, the company of those who, profoundly believing, with hearts free from doubt, and, not concerning themselves about the depth of the sins attaching to themselves, but placing their trust on Buddha, attain the settled faith of the one remembrance, [relying] with steadfast mind, only on Amida the Tathāgata,—be they ten persons, then ten, be they a hundred persons, then a hundred,—all will, without doubt, attain Birth in the Pure Land. And, afterwards, when again and again the feeling of appreciation [of this] arises in their hearts, will they,—without regard to time, and without respect to place,—call Buddha to remembrance, saying. “Namu Amida Buddha,”—“Namu Amida Buddha!” This then is what is termed the calling of Buddha to remembrance, in thankfulness for His mercy.

With much respect.

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*No. 5. Of attainment of faith.*

It is the attainment of faith which is the apprehension of the 18th Prayer; the apprehension of this Prayer is the apprehension of the meaning of “Namu Amida Buddha.” The explanation of this is that, in the one remembrance,—“Namu,”—the following the behest [of Buddha],—must be apprehended the bestowal [of merit]

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34. Great Prayer, here, in original, 大願.

through the uttered Prayer [of Amida]. This is, in fact, the meaning of Mida the Tathâgata "bestowing" on the unenlightened (ordinary man).

This is explained in the Greater Sûtra as "causing all living beings to fulfil merit." Thus,—leaving no remnant of passions or of evil deeds\* accumulated from when there was no beginning,(35) namely through the annihilation(36) brought about by the extraordinary power of the Prayer,—is it attained to dwell in the condition of 'not-returning' (avâivartika),—in the company of the steadfast.(37)

Wherefore,—this is what is called the attainment of Nirvâna without [of oneself] eradicating the passions. This is the view as held among ourselves by those of our sect; it is not a matter for communication, in intercourse with those of other sects. Give good heed to this.

With much respect.

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*No. 6. Of the highest degree of merit.*

The Shōnin expresses, in the hymn, how the person who by the one remembrance places his reliance on Buddha attains the highest degree of merit, thus:—

"The sentient beings of the evil world of the five 'spheres of corruption'(38), who believe in the eminent "Great Prayer, shall have their persons filled with merit, "unchantable, unspeakable, inconceivable." The meaning of this hymn is this:—The expression 'sentient beings 'of the evil world of the five spheres of corruption,' refers to all us women and wicked men. Now, although we are thus vile unenlightened doers of evil during the

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\* or, translate, "evil Karman."

35. Say, 'Accumulated through time which had no beginning.'

36. i.e. annihilation of the power of the passions and of evil actions.

37. See note under Sect. I, No. 2.

38. The five spheres of corruption (Kâchaya), see Eitel, Handbook, p. 67. new Edition.

present life, if we rely with singleness of mind only on Mida the Tathāgata and call on Him to help us for the next life, there need be no manner of doubt that He will of a certainty succour us. And on those who thus place reliance on Mida will be bestowed unchantable, unspeakable, inconceivable merit. 'Unchantable, unspeakable, inconceivable merit' means great merit without limit. This great merit arises from His bestowing assistance on us sentient beings, who by the one remembrance place our reliance on Mida, and,—the obstructions of the evil Karman of the Three Times, Past, Future and Present being cut off and disappearing in a moment,—our thus becoming confirmed in the condition of the steadfast, and in a condition equal to that of Perfect Enlightenment.

Further, it is said in the hymn:—'You must believe in the Great Prayer of Mida.' It is said:—'They who believe in the Great Prayer all attain a condition equal to Perfect Enlightenment, because of the grace of being received and rejected not.' 'Being received and rejected not,'—this also means that the sentient beings, who by the one remembrance place their reliance on Mida, are kept in the Bright One, and,—their faith never straying in other directions,—are not cast away.

Although there are, besides this, various Gates of the Law, (i.e. Ways of Salvation,)—yet let all those beings, who, by the one remembrance, place their reliance on Mida, never have the slightest doubt that they will, everyone, attain the salvation of the Land-of-reward.

With much respect.

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*No. 7. Of the five disabilities and three obediences.*

The persons of women are subject to the five disabilities and the three obediences, and their faults are greater than those of men. Therefore,—in the case of the whole of women,—all the Buddhas even who exist in the ten regions can never by their power make a

woman a Buddha. But Amida the Tathâgata,—by uttering His Great Prayer when he said, ‘Only I will aid (‘save) woman,’ is he who succours them. Unless by reliance on this Buddha, the person of a woman cannot become a Buddha. Wherefore, if you ask, what frame of mind must one have, and how must we place reliance on Amida Buddha, in order to become a Buddha,—[I reply]:—There is nothing to be done; simply, with singleness of mind, by placing reliance solely on Amida Buddha alone, and by having a mind fixed only on calling for His aid for the next life, will you, without difficulty, become a Buddha. If you possess this mind without the least particle of doubt,—assuredly, assuredly, going to the Land-of-bliss, (Sukhâvatî,) you will become a beautiful Buddha! And, henceforth, as you keep this in mind,—from time to time when you call Buddha to remembrance, your doing so will but be in order to express your happiness and thanks for the mercy of Amida the Tathâgata, in His having so readily given His help to us so vile. Keep this in mind.

With much respect.

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*No 8. Of the laboring through five Kalpas.*

The Great Prayer meditated through five Kalpas, the laboring (practising meritorious actions) throughout the long protracted Kalpas, is simply this:—Amida the Tathâgata,—laboring by his pious device for the purpose of resolutely aiding all of us sentient beings, and uttering the Great Prayer of ‘Namu Amida Buddha,’ (of ‘reliance on,—adoration of, Amida Buddha,’) by which he swore:—“If,—when any of erring sentient beings, by once calling Amida Buddha to remembrance, place their reliance on Him (i.e. Me), and, laying aside the various practices of austerities, place their trust in singleness of mind only on Mida,—I do not aid such beings, may I not attain enlightenment,”—thus became Namu (i.e. the adored) Amida Buddha.



It is, in a word, you must know, by reason of this that we can, without difficulty, attain to be born in the Land of Bliss (Sukhāvati.)

So then, the meaning of the six characters "Na-mu-A-mi-da-Butsu" (rely on Amida Buddha) expresses the condition whereby all sentient beings can be born into the Land-of-Reward. Thus,—the meaning is,—on our following His behest—"Namu," forthwith Amida Buddha will aid us. Thus the two characters "Na-mu" must bear the meaning of sentient beings turning towards Mida the Tathâgata, and imploring his assistance for the next life. And, the idea that those who thus call on Mida He will, without exception, succour, is contained in the four characters, "A-mi-da-Butsu." It is thus that you are to understand it.

So that, whatsoever women—be they of those who have committed any of the ten evil deeds, be they of the five classes of reprobates, of the five disabilities, and the three obediences,—lay aside their observance of various austerities, and earnestly place their reliance [on Him] for the next life,—be they ten persons or a hundred persons,—all, without exception, will He help. All they who, without doubting, believe in this, shall be born into Mida's true Land-of-Reward.

With much respect.

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*No 9. Of the principle of peace of mind.*

That which we call Peace of Mind (the Rest of the Heart,) is just what is implied in the six characters "Na-mu-A-mi-da-Butsu." To illustrate this;—On the following His behest—"Namu," it is meant that at once the help of Amida Buddha is rendered. Thus the two characters "Na-mu" bear the meaning of following His behest. By 'following His behest' is meant the laying aside of all austerities practised by sentient beings, and placing reliance for the next life on Amida Buddha only. Therefore, by this it is implied that Mida the Tathâgata knows well,

and will aid, every sentient being. Consequently, the principle is, that the help of Amida Buddha is given to the sentient beings who place their reliance on Him,—“Namu;” and thus we see that the signification of the six characters “Na-mu-A-mi-da-Butsu,” is, in effect, that of assisting the whole body of us living creatures.

So then, moreover, the attainment of faith by the power of Another is also what is implied in the six characters “Na-mu-A-mi-da-Butsu”; and thus it is implied that all the Holy Sūtras, also, have for their end just the production of faith in the six character “Na-mu-A-mi-da-Butsu.” Thus are you to think of it.

With much respect.

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*No 10. Of the system of the Shōnin.*

The tenor of the preaching of the Shōnin was,—make faith the foundation; and when, casting aside all practices of austerities, with singleness of mind [you] have followed the behest of Mida, then, by the inconceivable power of the Prayer, from Buddha will your salvation be confirmed. This condition is that which is expressed in the words:—“To utter one remembrance, and to “enter the company of the steadfast.” Thereafter, the chanting of the Name, in calling Buddha to remembrance, is to be looked upon as a calling of Him to remembrance, in gratitude for His mercy, as the Tathāgata who has assured our Salvation.

With much respect.

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*No. 11. Of attending the celebration of the death of the Founder.*

Now, among those who have the desire to visit [the temple] during the period of the ceremony of the anniversary of the death of the Shōnin,(39) who contemplate the expres-

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39. That falls between the 9th and the 16th January,—the 16th being the exact date of the anniversary.

sion of gratitude for mercy, and thanks for virtue, by presenting themselves before [his statue], there will be those who have attained faith, and there will be those who have not faith. This is a matter of the very utmost importance. The reason of that is, that, without confirmation of faith, there is no assurance of the salvation, this time, of the Land-of-reward. Therefore let them who have not faith make haste to attain this confirmation in their minds. The state of human beings is an unstable one; the Land-of-Bliss is an abiding country. Therefore, for those who are in the unstable state of human beings, [this] Land-of-Bliss to abide in, is a thing to be desired. And so we hold that faith is to be put first. Not to apprehend the reason of this is idle. Make haste to desire this confirmation of peace of mind, and [thereby] the salvation of the Pure Land.

Now, all men generally will agree, that to imagine that all they who, without understanding, simply chant the Name, shall be born into the Land of Bliss, would be a very dubious matter. The attainment of faith by the power of Another, is no other thing than this,—to apprehend well the meaning of the six characters “Na-mu-A-mi-da-Butsu,” and thus to have faith confirmed.

The formula of faith is thus expressed in the Sūtra:—  
 “To hear the Name and rejoice in faith.” Zendo says:—  
 “The expression ‘Namu’ is the following of His behest; and it is, further, to utter the Prayer and bestow [merit] upon us. ‘Amida Butsu’ is, in effect, the ‘practice’ of this.” The meaning implied in the two characters ‘Na-mu’ is, laying aside the practice of all austerities, without doubting, in singleness of mind, to place reliance only on Amida Buddha. And the meaning implied in the four characters “A-mi-da-Butsu” is, that Mida will, simply, afford assistance to the sentient beings who in singleness of mind, follow His behest. And so, the understanding in this way of the formula “Na-mu-A-mi-dā-Butsu,” is termed the attainment of faith. This then is said of those who follow the practice of calling Buddha to remembrance,

having well known the faith which is by the power of Another.

With much respect.

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*No. 12. Of the sleeve of the Tathāgata.*

For those who wish exactly to understand the meaning of what we term peace of mind, it is not essential to have also knowledge, ability and learning. Realizing merely that their personalities are things of deep sinfulness and vileness, and knowing that Amida the Tathāgata only is the Buddha who aids even such as they, they simply, with the whole heart, cling firmly to the sleeve of this Amida Buddha, and while they, in this frame of mind, place their reliance on Him for the next life, this Amida the Tathāgata, rejoicing exceedingly and throwing out from His person Eighty-four thousand (innumerable) great radiances, will receive and lay up such within His radiance. This it is what you are to understand by that which is set forth in the Sūtra:—" [His] radiance, pervading the worlds of "the ten regions, embraces and rejects not the sentient "beings who call Buddha to remembrance."

About the fact of our personalities becoming Buddhas there is no difficulty. Oh! it is by the Great Prayer, pre-eminent above (surpassing) the world! It is by the gracious radiance of Mida the Tathāgata! Without the influence of this radiance, no recovery whatsoever from the dreadful malady of darkness (ignorance and evil passions), and of the obstruction of [evil] Karman, from when there was no beginning, until now, has been possible. But they who, by the means of the operation of the influence of this radiance, have a store of merit from a previous life, have already attained that which is called faith by the power of Another. But this, it is at once plainly understood, is the faith which is bestowed on the part of Mida the Tathāgata. And thus it is not a faith which is excited by the observance of religious austerities. So you can now clearly understand what is meant by the great faith by the power of that Other,—

Mida the Tathâgata. And thus, also, they who have by grace once attained this faith by the power of Another should all think upon the mercy of Mida the Tathâgata, and, in thankfulness for the mercy of Buddha, habitually chant the Name in remembrance of Him.

With much respect.

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*No. 13. Of the merit of the six characters.*

Now, although the expression "Na-mu-A-mi-da-Butsu" consists of no more than six characters, by which alone it might not be thought that the possession of merit could come about, yet in this Name, consisting of these six characters, the magnitude of supreme merit and favor is entirely unlimited. And thus, you must know, that which is termed the getting of faith is comprised in these six characters. There cannot in any way be the existence of faith otherwise than by these six characters.

Now, these six characters, "Na-mu-A-mi-da-Butsu," Zendo has explained as follows:—" 'Namu' means [our] 'following His behest,—and also [His] uttering the Prayer 'and bestowing [merit] upon us. 'Amida-Butsu' is the 'practice of this. Consequently, by this means a certainty of salvation is attained," he says.

But if it be asked, How is the meaning of this interpretation to be understood? It is this:—If any one of evil Karman (evil actions) and passions like us, by once calling Amida Buddha to remembrance, follows His behest, of a certainty He will know (recognize) this person, and afford him help. Now, 'following His behest' has the meaning of calling for His help; and what is meant by 'Uttering the Prayer and bestowing. [merit] 'upon us' is the conferring of supremely great merit on the sentient beings who by the one remembrance place their reliance on Mida.

By reason of the conferring on us sentient creatures of this great goodness and great merit, through the utterance of the Prayer and the bestowal [by Amida],

the evil Karman and [effect of the] passions, accumulated through the long Kalpas, since when there was no beginning, are in one moment annihilated, and, in consequence, those passions and evil Karman of ours all disappearing, we live already in the condition of the company of the steadfast, who do not return [to revolve in the cycle of Birth and Death] (Avāivartika).

And thus it is truly apparent, that the formula of the six characters, "Na-mu-A-mi-da-Butsu," expresses the condition of our being to be born into the Land-of-Bliss. And when we speak of peace of mind, and faith, what we mean is this, that they who have well understood the meaning of the six characters of this Name are called they who have attained the great faith of the power of Another. In view of the exceeding adequacy of these doctrines, you ought profoundly to believe.

With much respect.

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*No. 14. Of high and low rank.*

Now, it is to be kept in mind that the personalities of all women are sinful beyond what is known,—that, whether they be of high rank or of low, they are vile personalities. Accordingly if you ask, how should they believe in Mida? [I reply]:—There is no difficulty in the matter; those women who, without doubting, firmly place their reliance on Amida the Tathâgata, and call on Him to aid them for that most important life which is next to come, without fail them will He aid.

So then,—those who, putting aside the depth of the sinfulness of their own personalities, and placing their trust in Mida, simply, in singleness of mind, call on Mida the Tathâgata to aid them for the life to come,—such ones, let there be no doubt, will He well know and assist. Be they ten persons, or be they a hundred persons,—all will, they need not have an atom of doubt, without exception, be born in the Land of Bliss. Women who believe thus will be born into the Pure Land.

Let those who have hitherto disbelieved in the easiness of this, while thinking on the foolishness of their having done so, place their reliance still more deeply on Mida the Tathâgata.

With much respect.

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*No. 15. Of the great faith.*

Now, if it is asked what sorts of sentient beings are to be saved by the Great Prayer of Mida the Tathâgata, and how is reliance to be placed on Mida, and what frame of mind must we have so as to get assistance,—[I reply]:—As to the sorts of beings,—whether it be sinners of the ten evil deeds, of the five classes of reprobates,—whether it be women of the five disabilities and the three obediences, they are not in the least to concern themselves with the gravity of their evil Karman (evil actions);—it is simply by the great faith alone which is by the power of Another that the true salvation of the Land of Bliss is to be obtained.

Well then, if it is asked:—As to this faith, what frame of mind must we have, and how must we place reliance on Mida,—[I reply]:—As to the getting of faith, there is no trouble,—only casting aside the observance of all austerities and formalisms, and the evil mind of reliance on one's own power, with singleness of mind earnestly to take refuge in (follow) Mida, having no doubt in the mind,—this is what is called true faith.

Those sentient beings who thus in singleness of mind place their reliance, and place it only on Him, graciously will Mida the Tathâgata, knowing such well, sending out a radiance, receive into the midst of His splendour, and secure their being born into the Land of Bliss. This is what is termed the Reception of the sentient beings who call Buddha to remembrance.

Therefore, while such call Buddha to remembrance throughout their whole life, this is to be considered as the calling of Buddha to remembrance in acknowledg-

ment of His Mercy. Those are they who are to be termed the observers (practisers) of the calling to remembrance of Buddha, who have well understood what we mean by faith.

With much respect.

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*No. 16. Of the fleeting life of man.*

Now, if we consider attentively the fleeting (lit: floating) nature of the life of man, it is but an evanescent thing; the beginning, middle and end of this existence is a period like the twinkling of an eye. At present there is no endowment with a human body which attains its ten thousand years. A lifetime soon passes away, and who is there now who retains his form for a hundred years! Whether I am first or another is first, whether it be to-day or to-morrow, we know not,—they who are behind and they who go before [are] thicker than the drops by the roots and the dew on the top [of the herbage].

And thus in the morning our body shows a ruddy countenance,—in the evening it is whitened bones. If there comes a variable wind, in a moment [our] two eyes close; if one breath is cut off, our ruddy countenance changes away, and loses the adornment of the peach and plum. Then, although relatives of every degree assemble, and there is mourning and lamentation, yet it is of no avail, and there is nothing to be done but to send out [the remains] on the waste, and turn them into the smoke of midnight, till only some whitened bones remain. Alas! it is vain to speak of it.

Wherefore, there being no distinction between old and young in this fragile condition of humanity, let each one, speedily laying to heart the first importance of the life to come, place profound reliance on Amida Buddha, and call Him to remembrance.

With much respect.

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*No. 17. Of the next life of women.*

Now all women, who look upon the next life as an important matter,—who look upon the Law of Buddha



as excellent,—and who simply place their reliance profoundly on Amida the Tathâgata, and, casting aside the observance of all austerities, with singleness of mind place their reliance firmly on Him for the next life, will of a certainty,—let there be no doubt,—be born into the Land of Bliss.

And, after having thus understood this,—they will, earnestly, in the profound conviction of the graciousness and excellence of the fact of their having thus been the recipients of the help, thus readily given, of Mida the Tathâgata,—whether they be sleeping or whether they be waking, continue to repeat “Namu Amida Butsu,” “Namu Amida Butsu.” Those are they who are termed the observers (practisers) of the remembrance of Buddha, who have obtained faith.

With much respect.

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*No 18. Of the Shōnin of our sect.*

The peace of mind, according to our system, which the Shōnin discoursed of, consists in this:—Those who, simply putting aside the depth of the vile sinfulness of their own persons, and ceasing the observance of austerities and formalities, with singleness of mind, by the one remembrance, profoundly place their reliance on Amida the Tathâgata, by calling on Him to aid them for the life to come,—whether they be ten persons, then ten, or a hundred persons, then a hundred,—all, without exception, will He help,—of this there need be no manner of doubt. Those who truly possess this frame of mind are they who are called the observers (practisers) [of the remembrance of Buddha] who possess faith. And, thereafter, whenever they contemplate the happiness of their receiving His help for the life to come,—whether they be sleeping, or whether they be waking, such persons will chant “Namu-Amida Butsu,”—“Namu Amida Butsu.”

With much respect.

*No 19. Of evil men in the Latter Period.*

Now, in this Latter Period, let all sinful persons and women, with singleness of mind, profoundly place their reliance on Amida Buddha. Unless by doing so,—whatever law they may believe in,—there can certainly be no help for them for the life to come.

But, if it is asked, How shall we place reliance on Amida the Tathâgata, and ask His aid for the life to come, [I reply]:—There is nothing to be done; they who simply, in singleness of mind, place their reliance firmly on Amida the Tathâgata, and earnestly call on Him to aid them for the life to come,—let there not be the slightest doubt, to them will He assuredly afford His assistance.

With much respect.

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*No 20. Of women attaining Buddhahood.*

Well then,—all the persons of women who firmly place their reliance on Mida the Tathâgata, and call on Him to aid them for the world to come, of a surety will He aid.

For He is that Mida, who, thinking, 'Those women who are rejected by the multitude of the Buddhas, if I only, Amida, the Tathâgata, do not aid (save), who of the Buddhas will aid?' uttered the supreme Great Prayer, saying, 'I, surpassing the multitude of the Buddhas, shall aid (save) women;' and who, meditating during five Kalpas, and laboring (practising meritorious actions) throughout the interval of long Kalpas, uttered the Great Prayer surpassing the world,—uttered the supremely excellent Prayer whereby women may attain Buddhahood.

By reason of this, those women who place profound reliance on Mida, and call on Him for aid for the world to come, all, all will be born into the Land of Bliss.

With much respect.

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*No 21. Of a clear statement in a Sâtra Commentary.*

The peace of mind of our teaching is this:—Those sentient beings who, simply laying aside the practice of

austerities and formalities, and, however deep may be the sinful Karman (transgressions) attaching to their persons, leaving that to Buddha, with singleness of mind just place their reliance, by the one remembrance, on Amida the Tathâgata, and trust to Him to aid them,—be they ten persons, then ten, or be they a hundred persons, then a hundred,—all of them, let there not be the slightest particle of doubt, will He aid. Those persons who have thus believed, are they who are said to have well confirmed [their] peace of mind.

This meaning is that which is clearly conveyed in the Sûtra commentary, where it is said:—"To conceive the "one remembrance, and to enter the company of the steady,"—and again:—"They who have attained settled "Karman in this life." And thus, simply to place profound reliance on Mida Buddha, by the one remembrance, is to be considered the important thing.

And, furthermore, in contemplating the depth of the mercy of Mida the Tathâgata in having readily given us aid, whether while moving or while at rest, whether sitting up or lying down, we are continually to call Buddha to remembrance.

With much respect.

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*No 22. Of the gist of our exhortation.*

Now, those who, understanding precisely the gist of our exhortation, hope to be born into the Land of Bliss, must, in a word, know what is called faith by the power of Another. If it is asked:—For what is this which is called faith by the power of Another, of importance? [I reply]:—It is a provision for vile unenlightened persons like us being enabled to go without difficulty to the Pure Land. If it is asked, What is the condition of [those who have] this faith by the power of Another? [I reply]:—It is nothing but this:—When, earnestly, with singleness of mind, we place reliance only on Amida the Tathâgata, and utterance is given to the one remembrance in

the spirit of reliance on Him for aid,—then of a certainty will Mida the Tathâgata, emitting the radiance of reception, while our persons are in Shaba (i.e. “this (present) world of suffering,”) preserve us in the midst of His radiance. This is, in effect, the condition of our having our salvation secured.

Thus the formula, ‘Namu Amida Butsu,’ expresses the condition of our having attained the faith which is by the power of Another. You must understand that this faith is the state which shows (embodies) the meaning of [the expression] ‘Namu Amida Butsu.’

Thus there is no manner of doubt that, in virtue of our once having got this faith which is by the power of Another, we shall, without difficulty, be born into the Land of Bliss. How excellent is the Great Prayer of Mida the Tathâgata !

If you ask, How shall we exhibit our gratitude for this gracious mercy of Mida? [I reply]:—Simply, whether in our lying down or rising up, by chanting ‘Namu Amida Butsu,’ shall we exhibit our gratitude for this mercy of Buddha,—of Him, Mida the Tathâgata.

If it is asked, What is the meaning of our chanting ‘Namu Amida Butsu?’ [I reply]:—Think of it as a rejoicing in the thought of the graciousness and excellence of the help rendered by Amida the Tathâgata.



# THEORY OF JAPANESE FLOWER ARRANGEMENTS.

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BY

J. CONDER, F. R. I. B. A.

(Read 13th March, 1889).

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The Art of arranging flowers has always been regarded in Japan as an elegant accomplishment, though by no means an effeminate one. It is true that the education of ladies of rank was not considered complete without the acquisition of some skill in composing with flowers, and the names of several noted *artistes* are found in the list of adepts. Far from being, however, exclusively a female accomplishment, the art has been principally practised by men of culture whose occupations have spared them leisure for æsthetic pursuits. Priests, philosophers, and men of rank who on account of declining years, or from political causes, had retired from a more active life have been its most enthusiastic patrons and devotees. As a close examination of the principles of Japanese floral design will shew, there is a bold and masculine vigour displayed in the best compositions which come far more within the compass of the stronger than of the weaker sex.

High estimation in which the art has been held.

The high esteem in which the art has been held is illustrated by the following ten virtues or merits attributed to those engaged in its pursuit, namely:—

*Koishikko.* The privilege of associating with superiors.

*Seijō jōkō.* Ease and dignity before men of rank.

*Muitamen.* A serene disposition and forgetfulness of cares.

*Dokuraku ni katarazu.* Amusement in solitude.

*Sōmoku meichi.* Familiarity with the nature of plants and trees.

*Shujin aikiō.* The respect of mankind.

*Chobo furū.* Constant gentleness of character.

*Seikon gōjō.* Healthiness of mind and body.

*Shūmbutsu haisō.* A religious spirit.

*Showaku ribetsu.* Self abnegation and restraint.

Comprehensiveness of the term *hana* (*flower*).

It must be premised that the Japanese term *hana*, translatable as *flower*, is applied in the art under consideration in a somewhat extended sense. To those familiar only with European floral arrangements the word *flower* would suggest the blossoms alone, or the blossoms with only so much of their stems as were essential to keep them together in a bunch, and with perhaps the addition of sufficient greenery to shew off the mass of brighter colour. The term *hana*, on the other hand, includes the blossom-clad stems and branches of flowering plants and trees, and even the stumps and branches of flowerless trees and shrubs. The blossom is regarded as but one detail of the composition, of little artistic value dis-associated from the parent stem, and from those lines of growth which impart to it its character. The branches of

certain evergreens and other flowerless trees and plants hold the highest rank among flowers, such for example as the *pine*, the *cedar*, the *fir* and the *maple*.

The balance and beauty of lines in combination is *par excellence* the distinguishing feature of Japanese floral compositions and one which gives much scope for the display of skill and character in designing. Indeed, throughout the refined arts, as expressed by the Japanese, this predominant importance of line is everywhere observed. In the representation of objects in painting, where line is strictly speaking merely a conventional means of delineating the boundary of forms, such lines have been found capable of a variety of expression. Line in Japanese, more than in any other style of painting, has developed a distinctive power of its own, and become a vehicle for conveying the spirit and character of the painter. Sometimes the intrinsic qualities of line have been revelled in, to the utter neglect of realism of representation, in which case it is natural that the result should be condemned by those incapable of appreciating the *language of line*, and conscious only of the departure from realism. The *language of line* is only a stereotyped form of what we may call the *poetry of motion*. The Japanese fascination for lines of motion is observable in the dancing art. Here, whether it be in the flowing lines of female posturings, or in the more vigorous and angular movements of male dancers, the charm of the art lies in the rythmical succession and balance of lines or motions of different character. The leaping cascade, the rushing torrent, curling waves, floating mists, and similar evanescent forms have in Japanese art received a simple interpretation in lines

Importance  
of line in  
flower com-  
positions.



which convey an unmistakable impression of their form, motion, and force. This slight digression has been thought necessary in order to point out the importance of line in Japanese compositions, and to shew how the people of this country possess a very keen perception for the lines of beauty and harmony which underlie many natural forms. The European florist concerns himself with no such lineal distribution in his flower compositions. Mass, colour, and geometrical arrangements of the same, according to certain arbitrary rules of harmony and taste, alone receive his attention. The stems are used only to be hidden, and with the sole purpose of keeping the blossoms in their place, and leaves are interposed merely to enhance the brighter colours, and without any regard for their connections with the flowers between which they are bound. In studying, therefore, the principles of Japanese floral arrangements it is necessary to rid one's mind entirely of all preconceived ideas of flower compositions according to western standards.

Indian and  
religious ori-  
gin of flower  
arrange-  
ments.

The artistic arrangement of flowering branches and plants in vases and other receptacles is attributed by certain Japanese writers to an Indian and religious origin. The same Buddhist doctrine which forbade the wanton sacrifice of animal life is said to have suggested the gathering of flowers, liable to rapid destruction in a tropical climate, and prolonging their life by careful preservation. The existence of such a theory would seem to shew that some form of the art was first introduced into this country with the adoption of the Buddhist faith, and then not so much as a part of its ritual, as forming a pious pastime of its devotees. Several stories are preserved relating to the early practice of arranging flowers by Buddhist priests of

distinction. Shotoku Taishi, when a child, amused himself by disposing plants in seven separate vessels, classifying them according to their natural growth, as *Land Plant*, *Land Tree*, *Forest Plant*, *Forest Tree*, *Mountain Plant*, *Mountain Tree* and *Water Plant*, and designating them respectively as Heaven, Earth, Man, Sun, Moon, Planet and Star. In later times the priest Meikei Shonin is said to have adopted a similar seven-fold arrangement using the names of the five terrestrial elements, *fire*, *earth*, *metal*, *water*, and *wood* in combination with the male and female principles respectively called by the Japanese *Yu* and *Yo*. Both of these stories are related in explanation of the use of seven lines of distribution as being the most perfect number for flower compositions. They also serve to illustrate a certain philosophical spirit which underlies the whole of the art. Those distinctions of growth observed in the child-like arrangements of Shotoku are moreover characteristic of the logic of design as followed in all later compositions. The natural locality of production, whether it be mountain, plain, or river, is never lost sight of even in the most artificial arrangements.

The earliest known method of arranging flowers in a single composition went by the name of *Shin-no-hana* and consisted of a formal disposition of various branches and leaves about a stiff and vertical central stem, (see Plates 1 *a* and 1 *b*). Branches were used in their natural form as cut and fastened together in balancing masses ; but the idea of imparting graceful curves and harmonious lines to the composition by artificial means was as yet undeveloped. The *Shin-no-hana* method of arrangement is still used for religious flower offerings placed before shrines. A somewhat similar style,

Earliest  
forms of the  
art.  
*Shin-no-hana*  
style.

differing chiefly in the disposal of the central stem, and going by the name of *Rikkwa*, was also followed at this time. Whereas in the *Shin-no-hana* the principal line was central and vertical, in the *Rikkwa* it was invariably bent and out of centre. (see Plate 2) In these early styles the use of large stumps of trees to form the principal line or lines was customary, and in some examples, arranged in broad vessels, the composition resembled rather a kind of miniature gardening than a composition of flowers. Heavy branched trunks of willow, pine, and plum trees were grouped together with plants and grasses added at their base in imitation of the grouping of natural vegetation. Unlike the later and more refined flower arrangements both of these early methods were distinguished by the mixture of a great variety of materials. The different lines of a composition distinguished by such terms as *centre*, *sub-centre*, *support*, and *secondary support*, were respectively formed of a branch of different growth. Some of these were in full leaf or flower, and others purposely light and spare in character, the chief object aimed at being variety and a judicious balance of contrasting forms. In the use of large leaves, which formed an important part of such compositions, careful attention was bestowed upon the bend and direction of their surfaces so as to reveal front and back in well balanced contrast.

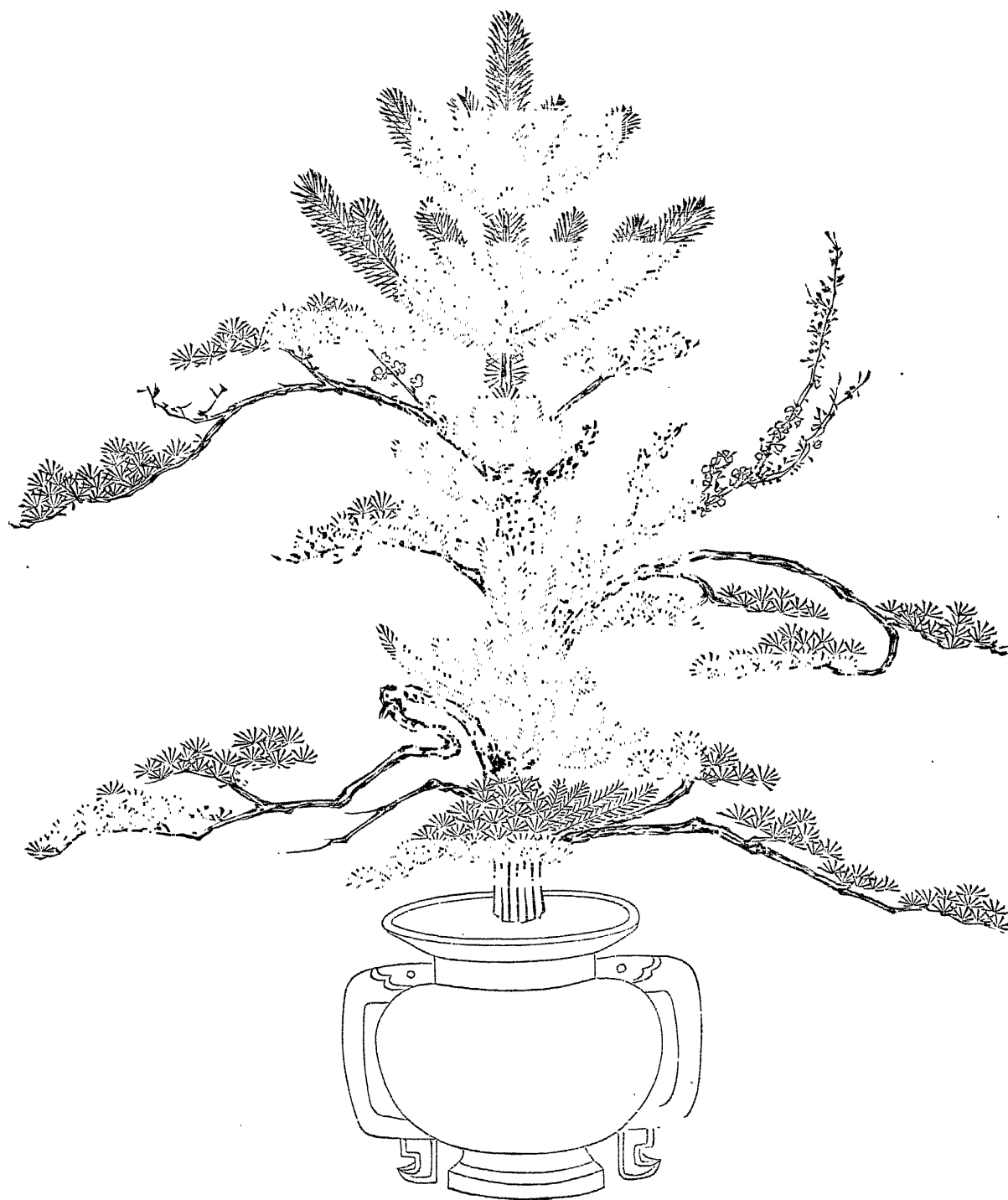
Relative proportioning of lines.

The proportion which the length of the principal line or centre held to the height of the vessel and to the width of the alcove in which it was placed, as well as the proportions between such centre and the various subsidiary lines of the composition were relatively established. The technical details of these primitive styles are elaborately treated in certain



Early style of flower arrangement called *Shin no hana*.





Early style of flower arrangement called *Shin no hana*.





Early style of flower arrangement called *Rikkwa*.





old books, but their consideration will better follow than precede a study of the later and more artistic methods.

To the famous philosopher Sen no Rikiu is attributed the introduction of the more modern art. The style which he followed is called the *Korin* and from it have sprung the later schools, among which are the *Enshū Rin*, *Shinshō Rin*, *Sekishū Rin*, *Jikkei Rin*, *Mishō Rin*, *Kōdō Rin*, and *Seizan Rin*. These schools owe their names to new teachers and differ principally in their theories and philosophy, though there is a considerable similarity in their results. Each school moreover possessed certain secret traditions of its own called *Hiden* which were jealously guarded and imparted only to those who had attained great proficiency in the art.

The Inter schools.

It is proposed in the following paper to consider principally the *Enshū* style of flower arrangement, this being at the same time the most elaborate and most popular of the more modern schools.

The *Enshū Rin* was originated by a retainer of the Shogun Iyeyasu called Kobori Tōtōmi no Kami, a *hatamoto* of the province Omi. He was a distinguished professor of the Tea Ceremonial (*Cha no yu*) and became teacher of this accomplishment to the Shogun's heir Iyemitsu. As a tea professor (*chajin*) he was known under the title of Sōhō. Compared with some of the other styles the *Enshū Rin* is characterised by a greater degree of artificiality in its arrangements, by which is meant, that the materials employed are subjected to more elaborate manipulation in building into compositions, and the leading lines of the designs produced are distinguished by a greater amount of artistic affectation. Notwithstanding however the predominance of such

The Enshū style.

artificiality, a leading principle insisted on in flower compositions of this school, is a due regard for the natural habits of growth and for the varying characteristics displayed by the same plants at different seasons. The whole ethics of the art are founded upon a devoted observance of natural laws and natural beauty and appropriateness, but there is little or no attempt to deceive by resorting to a slavish imitation where the result might be unsatisfactory and even abortive. In the main construction of parts an almost architectural conventionality is applied, which, while honestly proclaiming the compositions as works of well studied artifice, at the same time calls for admiration in as much as it is founded upon principles of proportion and harmony which nature itself reveals in numerous creations. The *Enshin* school insist on three principles, called the *San-gi*, to be observed in all flower arrangements. The first called *Kioku* is the art of giving feeling and expression to compositions, the second called *Shitsu* is the art of conveying the particular nature of the growth, and the third called *Ji* refers to the principle of keeping in mind the particular season, in the proper use of buds, open flowers, withered leaves, dew, etc.

Three governing principles.

As previously stated an analysis of flower compositions shews that the lines or directions taken by different stems or branches form the basis of all arrangements. Technically the surface of the water in which the flowers are placed is regarded as the soil from which the artificial group is supposed to spring. The composer must here convey the impression of a stable and vigorous origin. There is here no actual intention to deceive by a futile attempt to represent the soil within the narrow limits of a

Treatment of stems at their base or origin.

slender vessel, but the principle laid down for observance is one founded upon the law of natural growth for the reason that its violation would produce an impression of weakness and want of vitality. The directions of such origin need not be always strictly vertical, but if curved, the curves employed must be strong and all weak bends and angles studiously avoided. As a composition generally consists of several lines there will be several lines of *springing* or origin. In some cases these are united in one continuous *springing* technically called *Ne-jime*, in other cases they are kept separate and apart, in a manner termed *Ne-wake*. There is also another term called *Sashi-wake*, used when the stems are united at their extreme base but separated almost immediately above.

In the arrangement of the principal lines of the composition above the base the artist studiously avoids an equal sided or symmetrical distribution, but he obtains by means of varied forms a well balanced whole. This harmony and balance without resort to symmetry, though existing in the best periods of the arts of all peoples, demands here some observation, inasmuch as, when occurring in Japanese designs it has been criticised by some as *irregular* and *bizarre*, and by others has been lauded as peculiarly unique. Symmetry, which has come to be the bye word of the ignorant in matters of art, is after all a highly unnatural and mechanical method of balancing forms in a composition. In nature, the great model of all art, symmetry nowhere exists, but everywhere, whether it be in the lines and masses of the mountains, or even in the proportions of the fingers of the human hand, a harmony and balance is discoverable more recondite but far more beauti-

Distribution  
of the principal  
lines of a  
flower composition.

ful. Variety in harmony is the leading principle of Japanese design, as it was in early Christian and even in Pagan art, notwithstanding those few purely symmetrical examples which remain.

Three lined  
arrangement

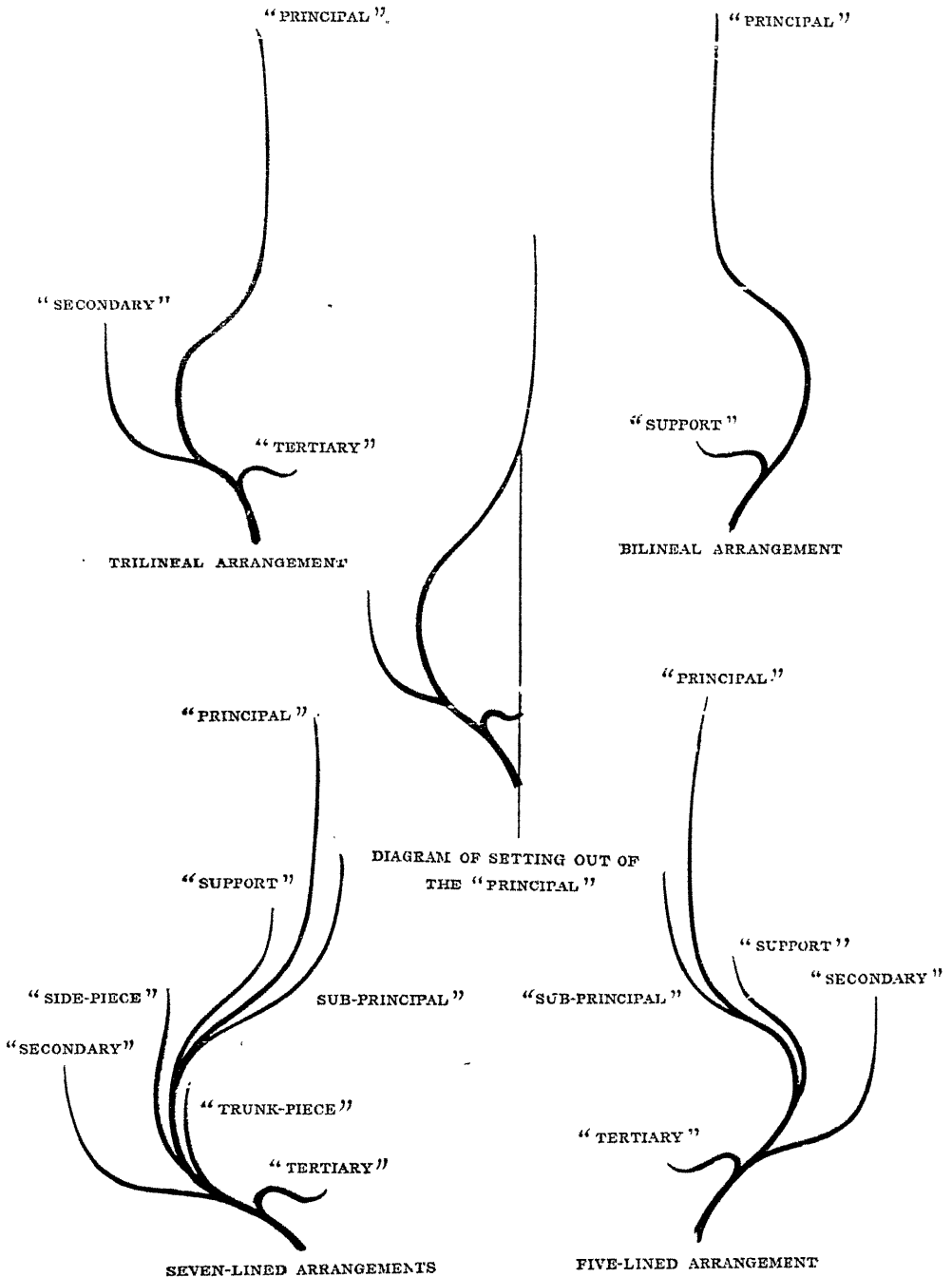
In the flower compositions under consideration, the lines of each stem, or more properly speaking, the central lines of each group of stems, receive first attention. Such lines generally consist of any number from three to seven (see Plate 3). Single line and double line compositions as well as those exceeding seven in number are sometimes made, but they are comparatively exceptional. The triple arrangement is a favourite and very characteristic one, as it contains the three radical lines of *Shin*, *Giō*, and *Sō*, additional lines being more or less auxiliary to these. These terms of *Shin*, *Giō* and *Sō* are used by the Japanese in many of their arts to denote different degrees of elaboration.\* The *Shin* is the most central and longest line of the composition and is arranged in a double curve with the upper extremity vertical and perpendicularly in a line with the base. As this base is also vertical for a certain height above its origin, the general form assumed by the *Shin* is somewhat that of an English archer's bow. The *Sō* should be one half and the *Giō* one quarter of the *Shin* in length, supposing all three to be straightened out. Both of these lines usually coincide for some little distance from their origin with the base line of the *Shin* and then curve off in different directions. The character of these curves vary in different designs but as a general rule the *Sō* has a more vertical and the *Giō* a more lateral tendency (see Plate 4).

Five lined  
arrangement

In the five line arrangement two additional lines are introduced, one between the *Shin* and *Sō* called

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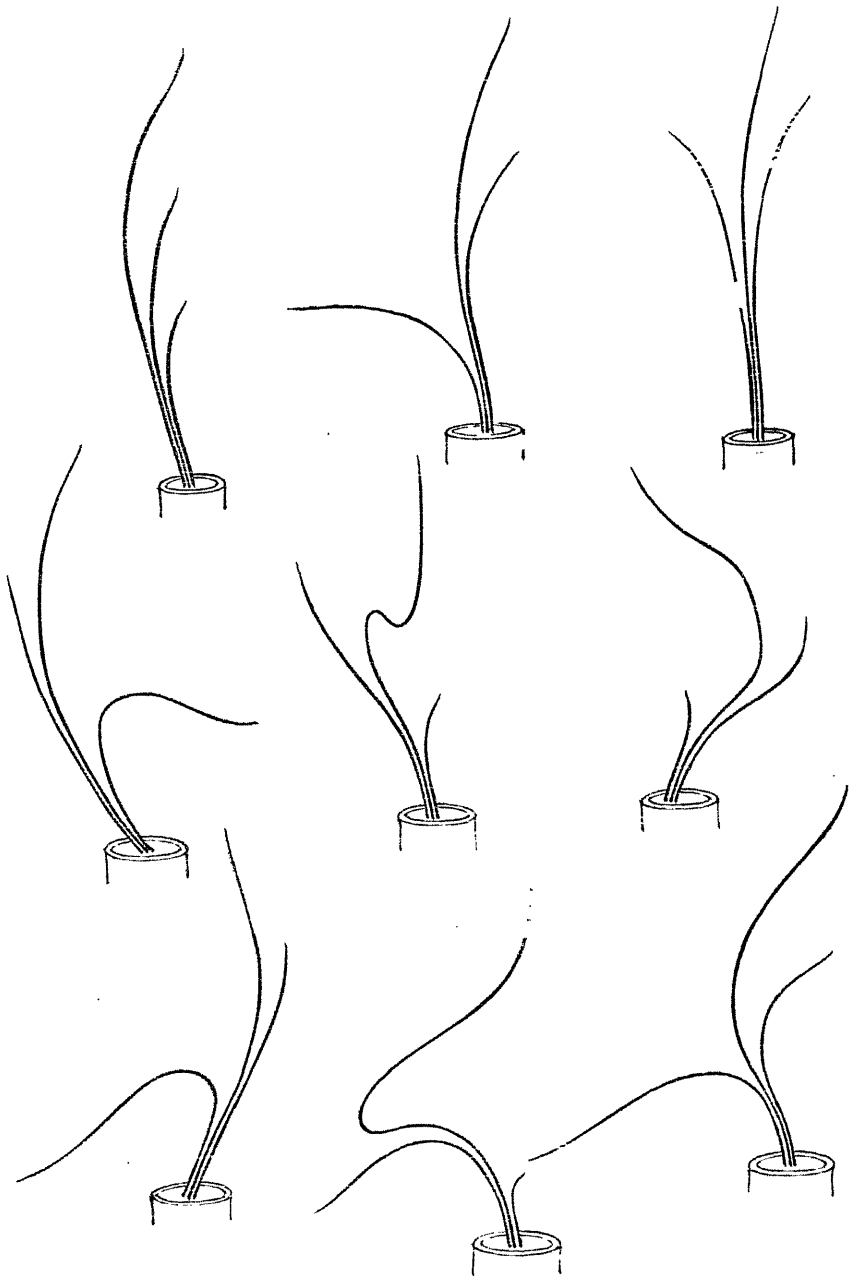
\* See paper by the same author on Japanese Landscape gardening.



Lineal diagram for stems.



PLATE 4.



Various linal distributions for three main lines.





the *Soye* (support), and the other between the *Shin* and *Giō* called the *Shoshin* (subcentre). To these additional lines are given different intermediary lengths, and such curves as are best calculated to fill the intervals they occupy, with due regard to variety.

In the seven lined arrangement still two extra members are added, one called the *Kata* [side (piece)] between the *Soye* and the *Sō*, and the other called the *Dō* [trunk (piece)] between the *Shoshin* and the *Giō*. The different members of the above triple and quintuple arrangements have other fancy names bestowed on them by the different schools. For the triple arrangement such terms of relation as Chichi (Father) Haha (Mother) Onore (Self), or Ten (Heaven) Chi (Earth) Hito (Mankind), are used. For the quintuple form, Chiuwō (Centre) Kita (North) Minami (South) Higashi (East) Nishi (West), also Tsuchi (Earth) Hi (Fire) Mizu (Water) Kane (Metal) Ki (Wood), also Ki-iro (Yellow) Aka (Red) Kuro (Black) Shiro (White) Ao (Blue) are all employed. The *Enshin* school also apply the following terms to the five principal lines of a composition associating with them the accompanying ideas. *Shin* to represent the *heart*, *Soye* to represent *help* or *support*, *Uke* to represent the *guest*, *Kioku* to indicate *skill*, and *Tome* to express the *last touch* or *finish*. A bilineal arrangement sometimes employed receives for its separate branches the nomenclature of Ten (Heaven), and Chi (Earth), or an alternative nomenclature is Yō (Male), and In (Female).

The general form of the above groups of three, five, and seven lines depends mainly on the amount of curvature given to the *Shin* or centre-most line. In the simpler and less affected styles this curvature is slight and strong, but in the *Enshin* school of

Seven lined arrangement

Nomenclature.

Curvature of line.

design this central stem is boldly bent side-ways from a point a few inches above the *springing*, and curved back again above so as to bring the upper extremity vertically above the base, in such a way as to preserve its centre of gravity. The general form thus imparted is, as mentioned above, somewhat that of an English bow when strung. From such a shape the transition is not great to that produced in the arc of a bow by drawing it, a more violent lateral curvature with less vertical height being produced. This latter form is given to the *Shin* chiefly when used in positions where too much height would meet with actual or optical obstructions and be detrimental to a good effect. In flower arrangements placed below a shelf, or in front of a hanging picture the central line is often thus treated. This modification necessitates corresponding changes in the directions of the other supporting and auxiliary lines of the composition.

Returning to the simple triple arrangement, the *Giō* or shorter auxiliary line occupies the space within the hollow of the bow, being lowered in consequence, and the *Sō*, or longer of the two, forms a counterpoise for the space on the convex side of the bow, having, by way of compensation, greater length and a more upward bearing than the *Giō*. To each is imparted a graceful double curve having a more or less upward tendency. Other varieties of lineal distribution imparted to the three principal lines are shewn in Plate 4. In those compositions which, for reasons above stated are depressed and have a more lateral sweep of curvature given to their centre, one or other of the auxiliary lines receives a decided droop and a proportionate lengthening in order to emphasize the droop. Such drooping lines

are technically called *Nagashi* which in the present context we shall translate as *streamer*, see (Plate 5.)

The *streamer* character may be imparted to either of the auxiliary lines, but redundancy must be avoided, and it is regarded as a fatal error to introduce *streamers* on both sides of a composition. The *streamer* is very much used for arrangements in suspended vessels, in bamboo vases with side mouths, or in receptacles placed upon raised shelves. The prevailing sentiment in each of these cases is that the composition must be suggestive of the wild growth on the edge of a bank or cliff over which the *streamer* hangs.

Drooping  
lines of *streamers*.

The remaining auxiliary lines added to produce the five and seven lined compositions have no special rules laid down as to their length or distribution. Each fresh line added to the right is complementary to its partner on the left but similarity and symmetry are carefully avoided.

Up to the present we have alluded to the different lines of a composition as if existing in one vertical plane parallel to the spectator, but in reality, in addition to the vertical and lateral directions mentioned, they have also other directions of varying degrees forward or backward. In other words the extremities of these lines would be enclosed by a solid and not by a plane figure. These directions are best explained by supposing a bundle of stems arranged in an upright vase of octagonal plan, and designating the different facets of the vase respectively as North, North East, East, South East, South, South West, West, North West. (see Plate 6). Then imagining the South face of the vessel to be immediately facing the spectator, and bearing in mind that all the stems coincide for some little distance from their origin the directions which they

Cardinal  
direction of  
lines.

take after separation would be as follows. The *Shin* bends N.E., the *Giō* S.E., the *Sō* S.W. the *Shoshin*, which is between the *Shin* and *Giō*, bends E., the *Soye* between the *Shin* and *Sō* terminates centrally, the *Kata* an extra branch on the left bends W. and the *Dō*, its complement on the right N.E.

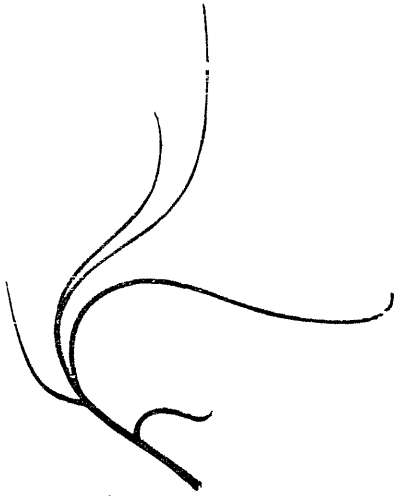
Thus it will be seen that although flower compositions are designed chiefly with a view to their being seen from one point of view immediately in front of the *Toko-no-ma*, all tendency to flatness is avoided and the general effect from points to the right and left are also taken into consideration to some extent.

Errors in  
lineal ar-  
rangement.

Certain errors are pointed out to be carefully avoided in arranging the lines of such compositions, (see *Plate 7*.) The first error is that of *cross-cutting* produced by allowing the different lines of a composition visually to intersect one another so as to form cross angles. Another fault, called *view-cutting* is when the smaller stems of a branch cross-cut the parent branch. This, though usually deprecated, is allowed for certain trees, as for example the Plum, in which such intercrossing is a distinctive characteristic of the growth. Another error called *parallelism* occurs when two or more stems of equal length run exactly parallel to one-another. *Window-cutting* is the term applied to an error occasioned by allowing branches or stems to cross in curves so as to form looped openings. *Lattice-cutting* is a fault produced when numerous stems cross in such a way as to suggest lattice or trellis work. Another error before mentioned is the use of the *double streamer*, that is, a *Nagashi*, or *streamer* placed on both sides of the same composition.

Manipulation.

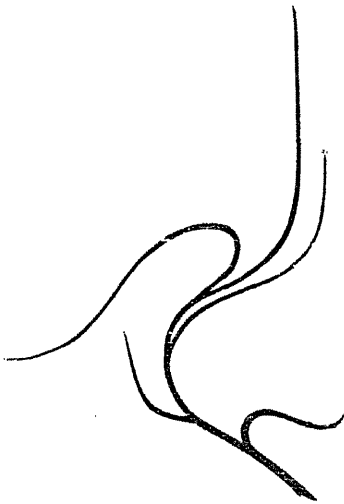
The various lines or directions imparted to plants and branches of trees on the above principles of



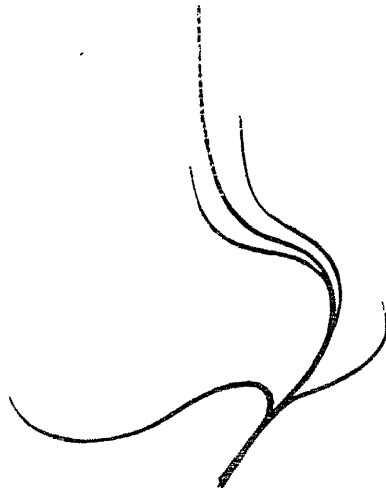
"SUB-PRINCIPAL" AS A "STREAMER"



"SUPPORT" AS A "STREAMER"



"SECONDARY" AS A "STREAMER"



"TERTIARY" AS A "STREAMER"



PLATE 6.

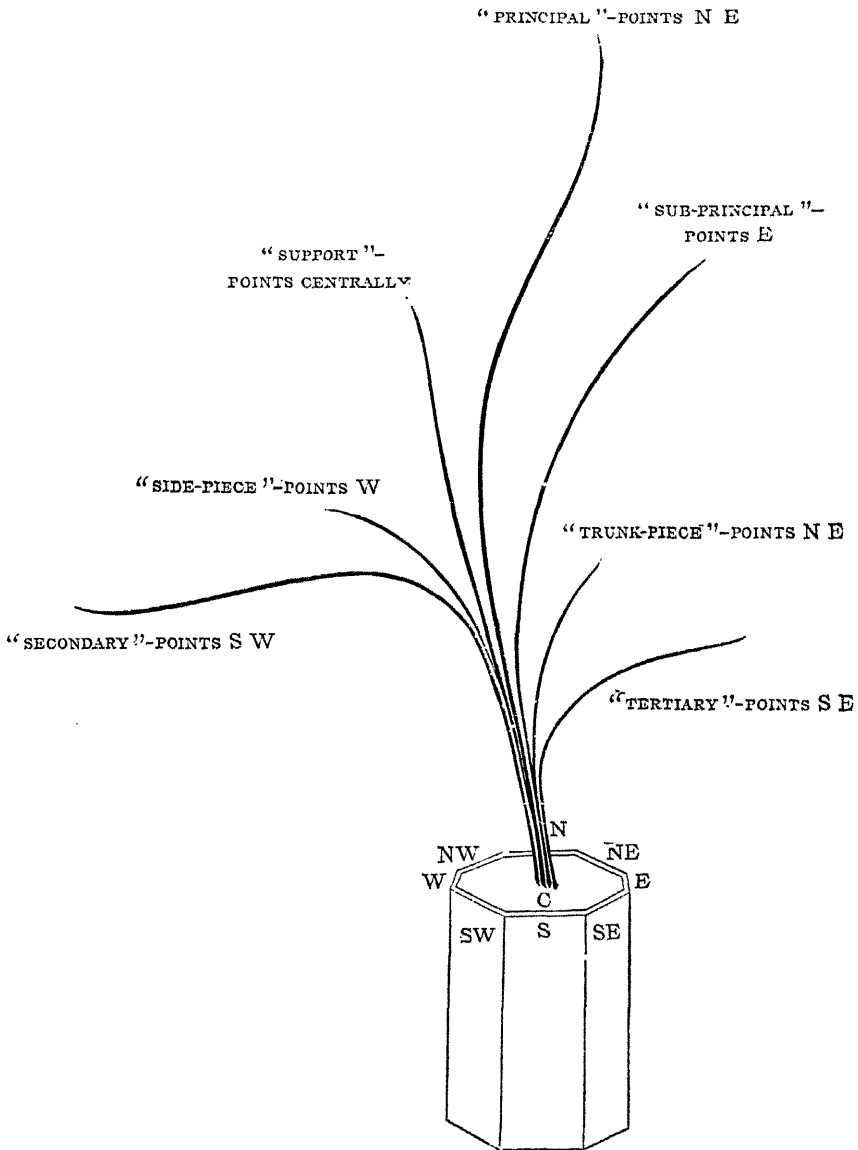


Diagram shewing cardinal direction of stem lines in a flower arrangement.







"DOUBLE-DROOP"



"WINDOW-CUTTING"



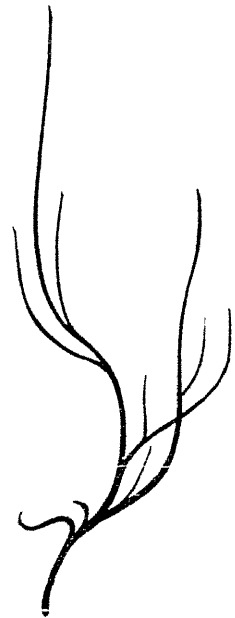
"VIEW-CUTTING"



"LATTICE-CUTTING"



"PARALLELISM"



"CROSS-CUTTING"



disposition are obtained first by a careful selection of suitable material, then by twisting, bending, and building together, and lastly by means of the cutting and clipping off of defective parts. Special methods of manipulation will be afterwards considered. It is admitted that such bending bruising and forcing into arbitrary shapes considerably injures the vitality of the branches, but it is nevertheless laid down as a ruling principle of the Enshiu school that art must aid nature in such compositions even at the expense of shortening vitality. To those who condemn what they term excessive artificiality in this respect as a violation of nature, it is explained that the conditions and surroundings of free natural growth are entirely different from those existing when branches are detached from their parent trunk and combined for the embellishment of architectural interiors. Nudity, one writer points out, is the *natural* condition of human birth, but none the less do the conditions of human existence require that we should attire ourselves in becoming clothing.

Intimately connected with the character of flower compositions as well as with the different methods of technique, is the form of the vessel used. These vessels are of a diversity of shapes and of different materials. The most ancient form in use was a long-necked vase of earthen-ware or bronze called *Kwa-bin*: and when such a vessel was employed the flower arrangement was made proportionately high. It is recorded that the difficulty of balancing such high arrangements led to the use of broader and shorter vases and to a corresponding lowering of the composition. This is an interesting tradition as shewing that, from the earliest times, a recognised proportion existed between the floral group and the

Flower vessels.

vessel in which it was placed. The ordinary wide mouthed bronze vases called *Hana-ike* of which a legion of different shapes exist (see Plate 8) are said to have been originally suggested by certain Buddhist characters called by the Japanese *Bon-ji*, the character for *grat* being a favourite model. This story, fictitious though it sounds, is worthy of note as pointing further to the religious origin of flower arrangements. These bronze *Hana-ike* are sometimes of considerable height with a long and wide neck and oval or globular body; sometimes they are merely broad shallow pans of saucer or trumpet mouthed shape, supported upon a solid casting, representing rocks, water, spray, or some animal group. Numerous examples are given in *Plates 8 and 9*.

Flower tubs  
and bowls.

Low tub-like vessels called *Usu-bata* also came into use from quite early times, being employed chiefly for arrangements of water plants and grasses (see Plate 10). Of the *Usu-bata* there are two principal kinds one called *Suna-bachi* (Sand bowl) and the other called *Ba-darai* (Horse tub). The *Suna-bachi* is a broad shallow square vessel generally of bronze, which contains a layer of pebbles or sand, in which the extremities of the stems are placed; the shapes are various. The *Ba-darai* is a shallow circular or oval tub-shaped vessel used in a similar manner to the *Suna-bachi*.

Flower bas-  
kets.

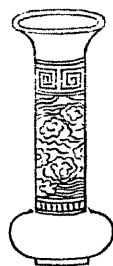
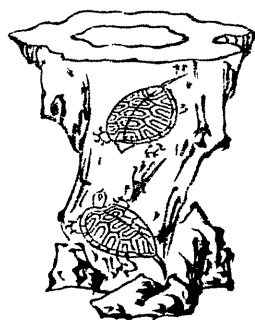
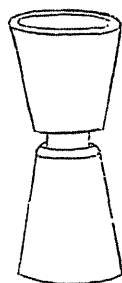
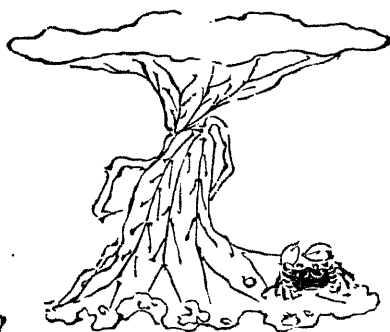
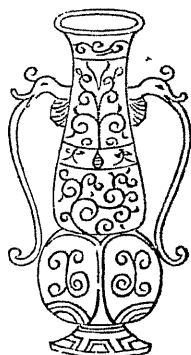
The famous Yoshimasa is said to have been the first to employ the *Kago*, a woven bamboo or reed basket of Chinese origin, as a receptacle for flowers (see Plate 11). These Chinese baskets were much prized in Japan and it is stated that a Chinese artizan named Hakoji first commenced their manufacture in this country. He presented one of his own make to the retainers of Yoshimasa, accompanying the present

PLATE 8.



Various designs for wide mouthed bronze vases (*Hana ike*).

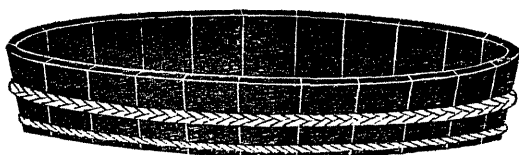




Miscellaneous bronze vases (*hana ike*).



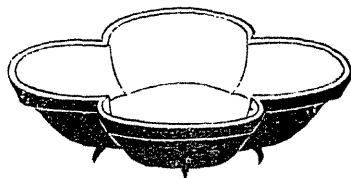




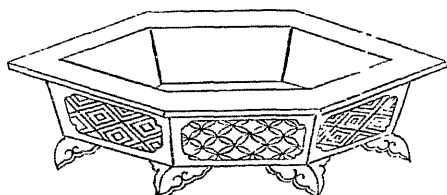
HORSE-TUB



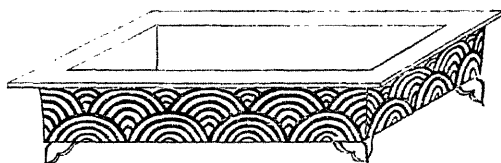
DRUM-SHAPED TUB



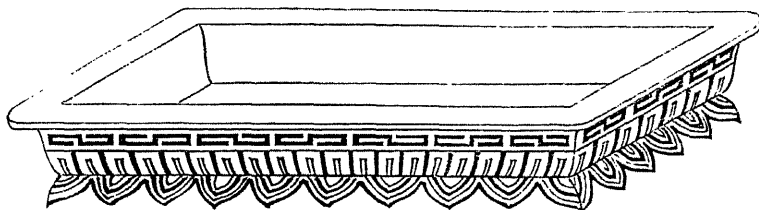
IRON BOWL



HEXAGONAL BRONZE BASIN

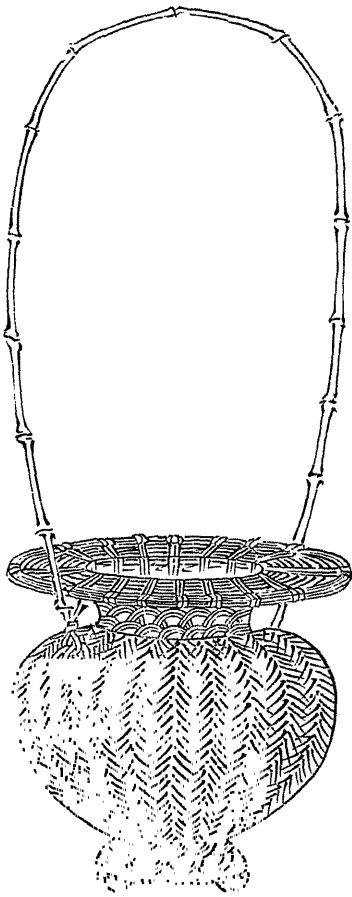


BRONZE BASIN

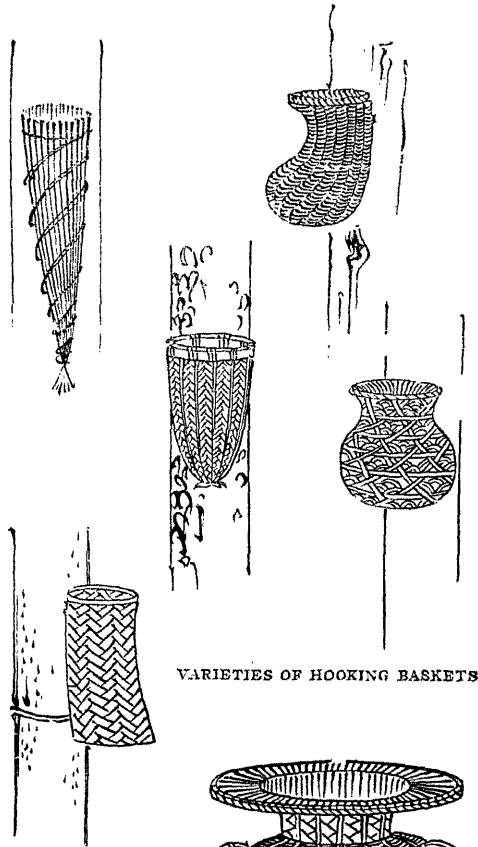


BRONZE BASIN

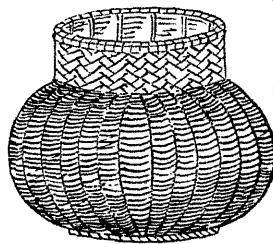




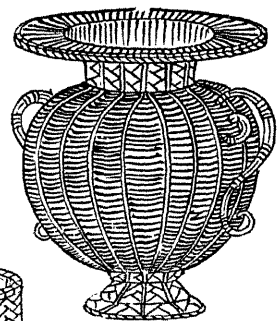
"HOKOJI" SHAPE



VARIETIES OF HOOKING BASKETS



"REISHOJO" SHAPE



"REISHOJO" SHAPE



with a humble request that so unworthy an object should be embellished by an ornamental stand when placed before the Regent. Yoshimasa, it is said, was so pleased with its simple elegance that he ordered it to be placed immediately upon the polished dais without any stand or tray. Hence the custom of dispensing with the stand or tray used under all such flower vessels. *Hakoji* returned to his mountain cottage and continued his occupation of basket making with the assistance of his daughter *Reshojō* who herself originated a basket of somewhat different shape. Hence the two kinds of flower *Kago*, the one called *Hakoji gata*, and the other *Reshojō gata*.

The *Hakoji gata Kago* is characterised by a large oval handle arching over the top, and the *Reshojō gata* has no handle. When flowers are arranged in a *Kago* tubes of bamboo, containing the water and in which the stems are fixed, are concealed within.

To Yoshimasa's patronage is also attributed the first use of bamboo flower vases. As first introduced these consisted of simple cylinders of thick bamboo about a foot or more in height and four or five inches in diameter, the bottom being closed by a natural knot. The facility with which such vases could be cut into different shapes led to the invention of a variety of forms each bearing a different name and specially adapted for different styles of arrangement. Portions of the sides were notched out from the top and side apertures were introduced, sometimes in several stages. The following is a list of some of the principal varieties.

- 1 *Shishi guchi gata*. Lion's mouth shape. Plate 14
- 2 *Tabi makura gata*. Travelling pillow shape.

- 3 *Fukurokuju gata*. Named after an imaginary sage renowned for his long  
cranium. Plate 12
- 4 *Kara mon gata*. Chinese gate shape. Plate 13
- 5 *Utai guchi gata*. \* Singing mouth  
shape. Plate 14
- 6 *Waniguchi gata*. Sharks mouth shape.
- 7 *Ganmon gata*. Goose's gate shape.
- 8 *Kawatarō gata*. Kappa † shape. Plate 12
- 9 *Seirō gata*. Distilling-vessel shape.
- 10 *Kawara gata*. Tile shape. Plate 12
- 11 *Ro gata*. Oar blade shape. Plate 13
- 12 *Tōrō gata*. Lantern shape.
- 13 *Ankō gata*. Ray fish shape.
- 14 *Daruma gata*. Hermit shape. Plate 14
- 15 *Nobori saru gata*. Climbing monkey  
shape. Plate 13
- 16 *Dai butsu gata*.
- 17 *Higashi kiri gata*.
- 18 *Enkō gata*. Monkey shape. Plate 13
- 19 *Katō guchi gata*. Cusped shape.
- 20 *Tōrō gata*. Mantis shape. Plate 12
- 21 *Go jiu gata*. Five storey shape.
- 22 *Hioke gata*. Icicle shape. Plate 12
- 23 *Mitsu ashi gata*. Three legged shape. Plate 12
- 24 *Tori kago gata*. Bird cage shape.
- 25 *Te oke gata*. Hand pail shape. Plate 12
- 26 *Tegine gata*. Pestle shape.
- 27 *Usu gata*. Mortar shape.
- 28 *Shakuhachi gata*. Flute shape.
- 29 *Hashi gui gata*. Bridge pile shape.

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\* The term "singing mouth" is in common use to describe a slight slope or splay given to the top and bottom of a vertical opening like the incline given to the lips when the jaw is opened.

† A fabulous animal somewhat like a monkey said to inhabit lakes.

- 30 *Mio tsukushi gata.*  
31 *Tsukushi gata.*  
32 *Ni jū giri sairai gata.* Plate 14  
33 *Tsurube gata.*  
34 *Tsuru kubi gata.* Storks neck shape.  
Plates 12 and 14  
35 *Tsurigane gata.* Bell shape.  
36 *Koma gata.* Top shape.  
37 *Tarai gata.* Tub shape.  
38 *Seirō gata.* Brothel house shape. Plate 12  
39 *Horagai gata.* Conch shell shape. Plate 14  
40 *Eboshi gata.* Ceremonial cap shape. Plate 14  
41 *Jikirō gata.* Food box shape.  
42 *Taki nobori rō gata.* Cascade-ascending-dragon-shape. Plate 14

The invention of most of the above is attributed to different *Chajin*. In some cases the names used are very suggestive of the shapes, in other cases the appropriateness of the nomenclature is difficult to recognise. We shall make special mention of some of the principal kinds most commonly in use.

*Shishi guchi gata No. 1.* The inventor of this was Hogen sai Rikiu of the school of Senge no Sensō. This vase varies from ten inches to fifteen inches in height and from four to five inches in diameter, and derives its name of lion's mouth from a large square opening four inches deep cut out of the side near the top. The top of the cylinder is closed by a bamboo knot, and there is a small nail hole at the back opposite to the mouth for hanging the vase to a pillar by.

Rikiu is also said to have introduced the *Nijū giri hanaike* a tall bamboo vase having two side holes one above the other besides being open at the top. The holes as well as the top are used for placing flowers in.



The *Tsurube gata hanaike* invented by Furuda Oribe no Kami is a tall cylinder of bamboo with its top closed and a great slice taken out of the side forming a deep lateral mouth for flowers.

The *Tsurukubi gata hanaike* invented by Oda Urakusai is very similar to the former excepting the shape of the side cutting, the upper and lower extremities of which are rounded off.

The *Oke gata hanaike*, invented by Sōhō, differs from the two former, in that the side cutting is carried right through to the top, leaving only half of the upper knot remaining. It has, as its name implies, a resemblance to a Japanese hand bucket. The *Tabimakura gata hanaike* is a very low vase with a narrow deep side slit. The *Kara mon gata hanaike* is a tall vase with one long oval side hole near the top and a deep horizontal slit near the bottom. The *Fukurokuju gata hanaike* is so called from the low position of the side hole which gives the upper part an imaginary resemblance to the long cranium of the *Fukurokuju* one of the seven gods of fortune.

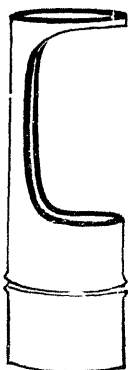
Many of the above bamboo vases are provided with a small hole on one side near the top for hanging purposes. Such vases can be used at will either in this position, or standing upon the floor of the alcove. The tall ones with open tops are invariably used standing.

Another kind of vessel consists of three or more bamboo cylinders of different heights attached in a line, and from the resemblance to an irregular row of pile heads this receptacle is called *Rangui* (see Plate 12).

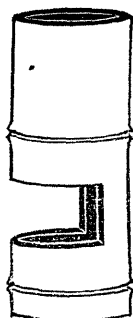
Vessels for  
hanging  
by  
hooks.

Vases specially suited for hanging to a peg against a pillar are called *Kake banaike*. As previously stated some of the lower bamboo vases mentioned above belong to this class (see Plate

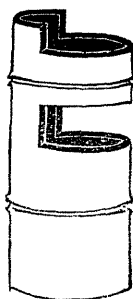
Bamboo standing vases.



"MANTIS" SHAPE



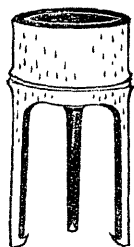
"LONG CRANIUM" SHAPE



"Saikai Gata" SHAPE



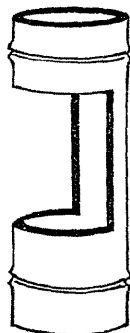
"STORK'S-NECK" SHAPE



"THREE-LEGGED" SHAPE



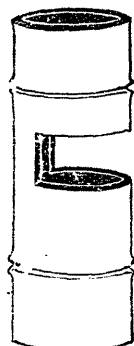
"ICICLE" SHAPE



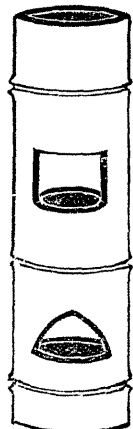
"TILE" SHAPE



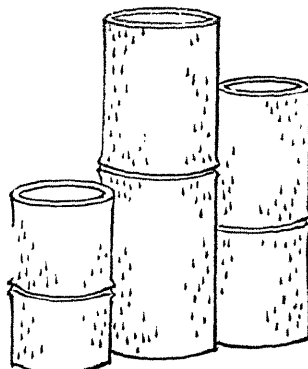
"HAND-PAIL" SHAPE



"Kawatarō" SHAPE



"WINDOW" SHAPE



"PILE ROW" SHAPE



PLATE 13.

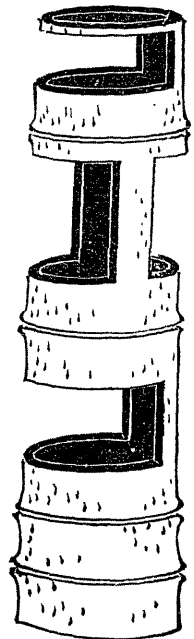
Bamboo standing vases.



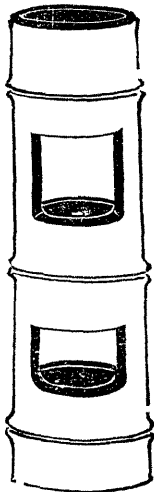
"APE" SHAPE



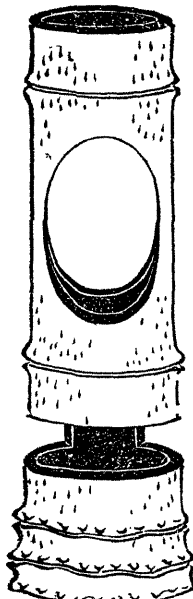
"CLIMBING MONKEY" SHAPE



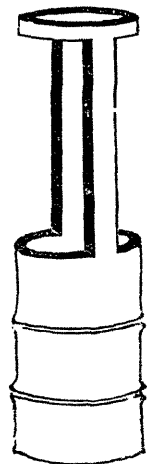
"THREE STORY" SHAPE



"OAR-BLADE" SHAPE



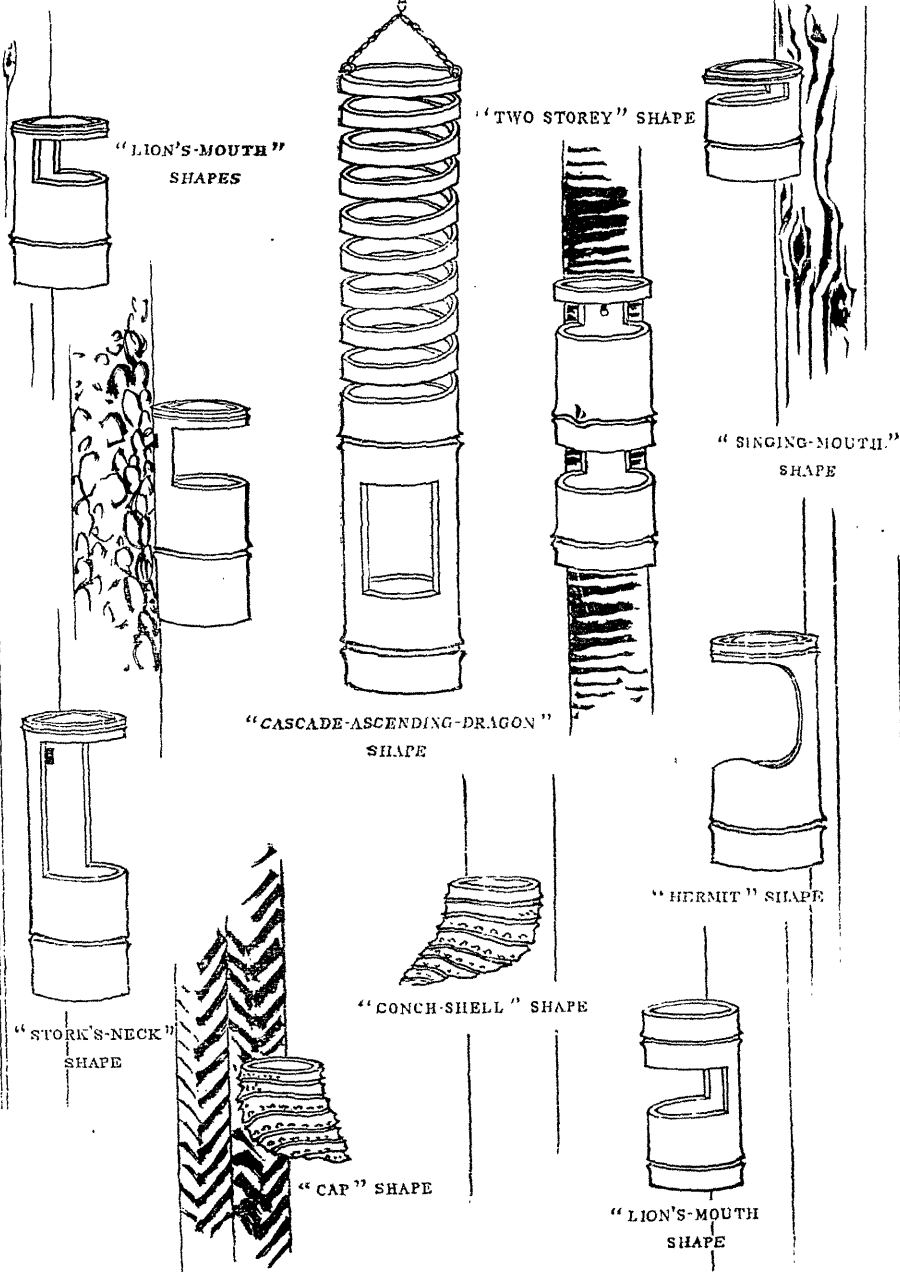
"CHINESE GATE" SHAPE



"HAND-PAIL" SHAPE



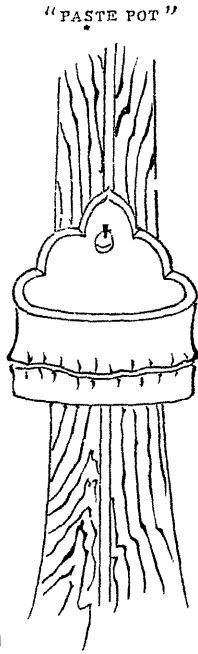
Hanging vases of Bamboo.



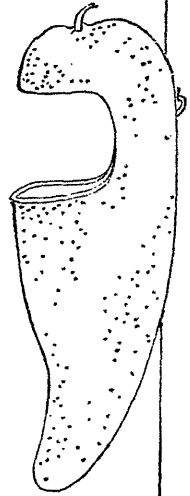




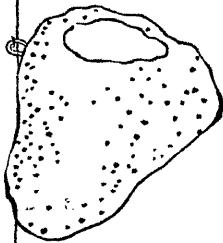
"IRON POT"



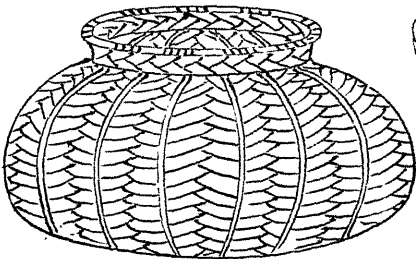
"PASTE POT"



"LONG MELON"



"OCTOPUS POT"



"LOESTER BASKET"

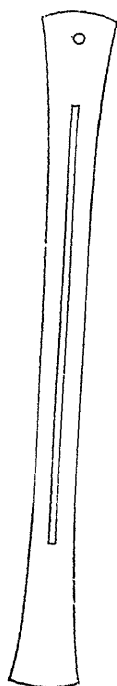


"TRAY MOUNTAIN"

Miscellaneous flower receptacles.



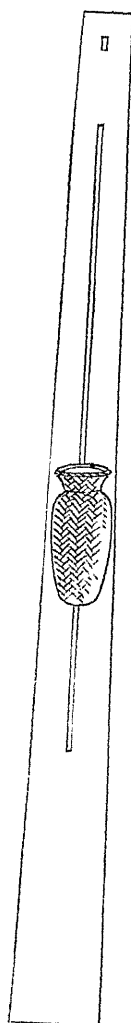




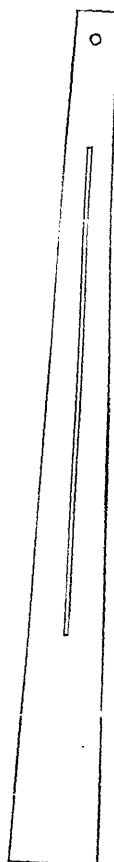
CURVED TABLET



OBLONG TABLET



WEDGE-SHAPED TABLET



WEDGE-SHAPED TABLET



LACQUERED TABLET  
WITH INSCRIPTION

Pillar Tablets for hanging behind flower vessels.



14.) There are also other kinds made from the irregular root of the bamboo of various shape and named after their supposed resemblance to a conch shell, a cap, a Japanese top &c. The native names of some of these are given in the above list. Other quaint and irregular forms are used, such as the *Tako tsubo*—so called from its resemblance to a coarse earthenware pot employed by fisherman for holding the octopus; the *Hiyōtan* or gourd; and the *Tessa buri* a rough irregularly shaped iron pot, (see Plate 14). The above and other abnormal shapes are employed mostly in the flower arrangements destined for tea rooms where a severe and rustic style of composition is preferred. Even hollowed out pieces of decayed wood and old baskets are frequently employed on such occasions.

As a back ground and additional ornament to the *Kake banaike*, narrow oblong tablets of wood are often hung between the vase and the pillar to which it is attached. These are called *Suika*, and in the form first introduced by Yoshimasa were lacquered black and had a poem inscribed on the surface in gold. Some are simple oblong tablets about four inches broad and three or four feet long, others have a shape tapering towards the top, and others have curved sides (see Plate 16).

Pillar  
tablets.

Vessels suspended by cords or chains from a ceiling or lintel are distinguished by the name of *Tsuri banaike* (see Plate 17). Belonging to this class is a crescent shaped vessel of pottery or bronze called *Tsuki gata* or *Gekkō gata* which is suspended from the centre of the crescent horns by a single chain. The other kinds being of more elongated forms are hung by double chains or cords. The simplest of this kind are formed of bamboo tubes splayed off at the

Suspended  
vessels.

Moon shaped  
vessels.

Boat-shaped  
vessels of  
bamboo.

ends so as to give them a resemblance to a boat or punt. There are a variety of forms distinguished by such names as *Wasen*, *Ōzutsu*, *Tōsen*, *Higaki*, *Tabune* (Punt) *Natamame*, *Tsutsunori*, *Ikada* (Raft) *Akatori*, *Kutsu bune*, and *Yoko bune* (see Plate 19).

Special rules exist for the arrangement of flowers in such vessels with a view to suggesting by the lines of the flower stems the mast, sails, oars, rudder, and general motion of a junk.

Thus we have for the combined arrangement of vessel and flowers the following distinguishing names. (See also Plates 20 and 21).

*Iri fune* (Homeward bound ship) an arrangement appropriate when guests are expected.

*De fune* (Outward bound ship) suited for use at farewell gatherings.

*Tomari bune* (Ship stationary in port) used when guests are *putting up* at the house.

*Kasumi bune* (Ship in mist).

*Hashiri bune* (Ship swiftly sailing).

*Oki yuku fune* (Ship coasting).

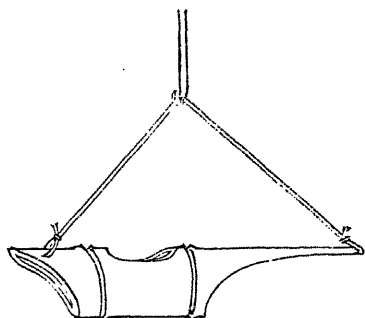
*Hason bune* (Stationary ship).

*Shiba fune*.

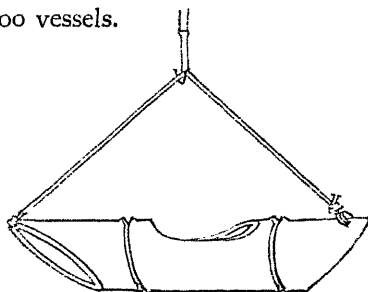
*Minato ire fune* (Ship entering port).

The suggestion of the above named forms is conveyed, firstly, by the position of the bow and stern of the vessel, and secondly, by the direction of the different lines of the flower composition. Even the length of the suspending chain and the distance or proximity of the arrangement from the observer is governed by the style adopted. According to the principle of lineal distribution in all hanging flower designs, the *Nagashi* or *streamer* holds an important place in the above examples. This *streamer* is in such cases supposed to represent the long bent oar which

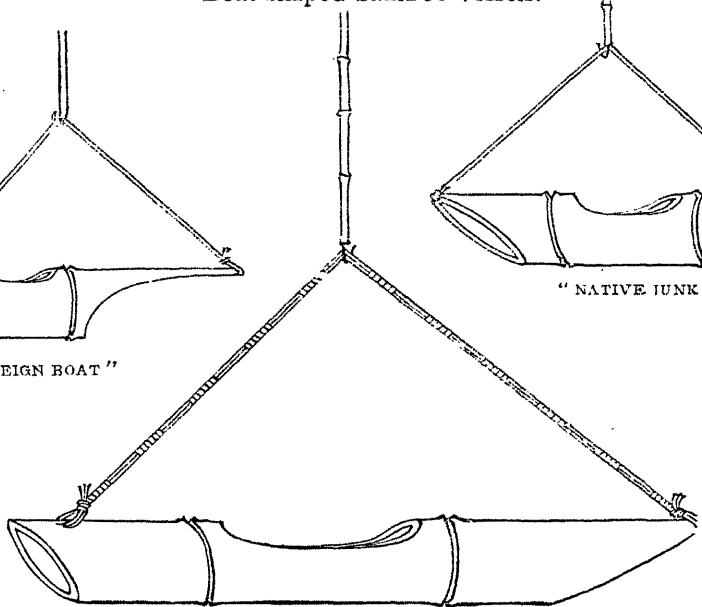
Boat shaped bamboo vessels.



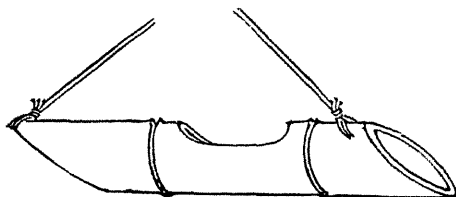
"FOREIGN BOAT"



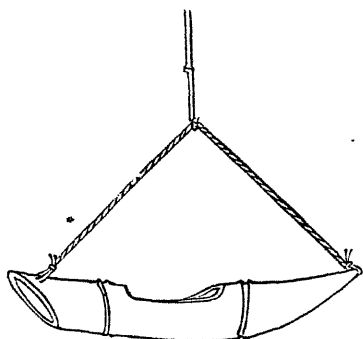
"NATIVE JUNK"



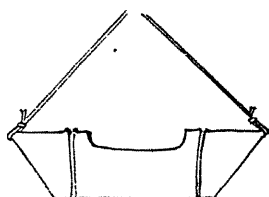
"PUNT"



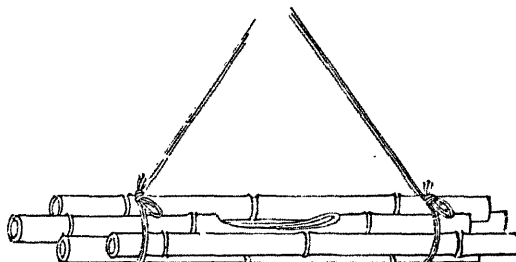
"BEAN-SHAPED BOAT"



"CANAL BOAT"



"BOOT-SHAPED BOAT"



"RAFT"



Boat shaped vessels with flowers.

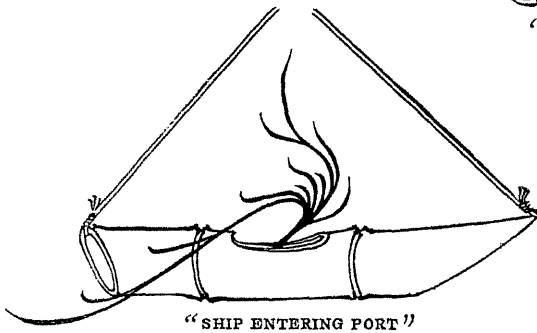
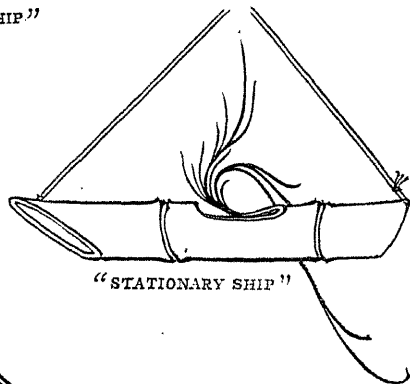
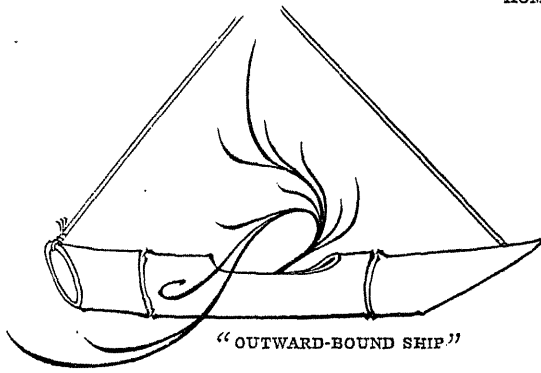
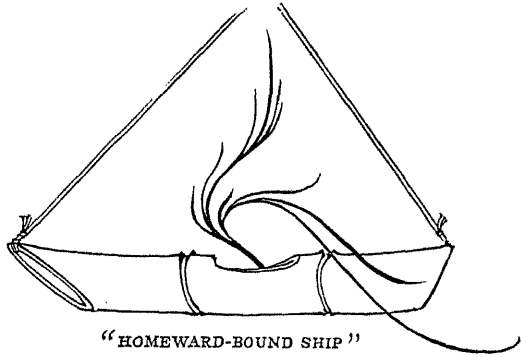
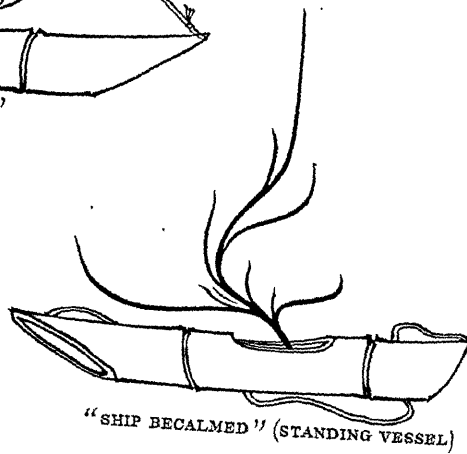
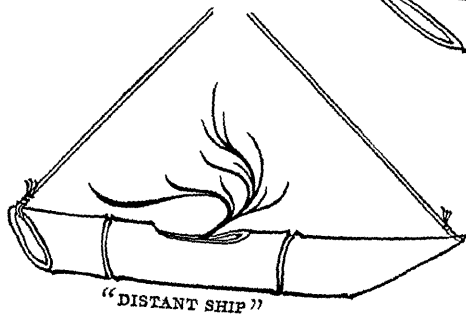
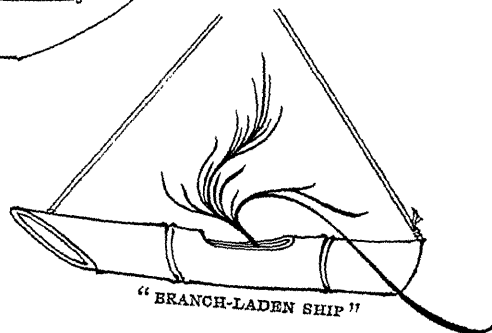
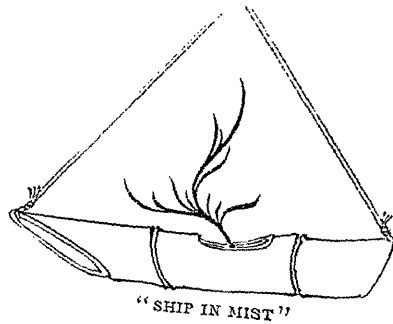
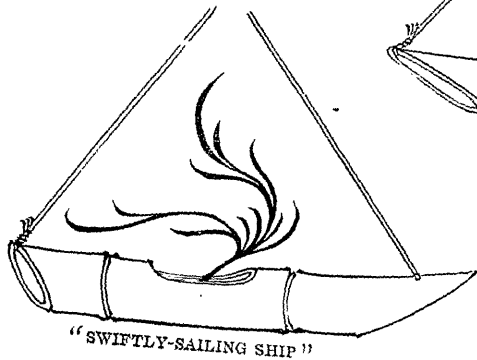






PLATE 21.

Boat shaped vessels with flowers.





in Japanese boats slopes back towards the stern. The *Shin* represents the single mast of a junk, and the other lines indicate the fullness or otherwise of the sails.

In the *Iri fune* style the prow of the vessel is turned to the left and the *streamer* hangs over the front side sloping to the stern on the right. In the *De fune* the opposite arrangement is used. In the *Tomari bune* style the arrangement of the lines is more compact and the *streamer* hangs over on the further side. For the *Hashiri bune* no *streamer* is used, but the rest of the arrangement is full, the idea being that of a vessel before the wind, in full sail. In the *Kasumi bune* arrangement the whole is suspended at considerable height by short chains, and the flower arrangement is small with short lines and no *streamer*; the idea intended to be conveyed is distance and indistinctness.

The differences of arrangement of some of the other styles are so slight as to be almost unrecognizable.

To return to the subject of flower vessels which we are now considering, there are also bronze *Tsuri* *banqike* in the shape of boats called *Tsuri fune* (see Plate 17). Another form of hanging receptacle is made of a row of narrow bamboo tubes connected in a raft-shaped form sufficiently hollowed out to hold a shallow water basin for receiving stems of the flowers.

Bronze boat shaped vessels.

Hanging vessels called *Tsurube* (well buckets) are sometimes used in pairs. These consist of two bucket-shaped vessels of wood or porcelain, square or circular in plan, suspended over a pulley by a thick silk cord. One of the buckets rests on the floor and the other is suspended in the air. A similar pair of buckets are sometimes used without the well pulley

Well bucket-shaped vessels.

and rope arrangement, but placed standing, one balanced on the top edge of the other so as to leave only a portion of the lower one open for the insertion of flowers. Such buckets are invariably square in plan to ensure stability (see Plates 17 and 18).

All standing flower vases with the exception of the *Kago* are placed upon a flat tray of polished or lacquered wood called the *Hana bon*, interposed between the vessel and the floor of the recess or shelf upon which they are placed. Sometimes this flat tray is replaced by an ornamental stand or small table. Of these there are numerous fancy designs, but as the style adopted is irrespective of the flower arrangement, and governed only by taste and a suitable proportion with reference to the flower vase, the subject is not included in the present paper.

Harmony between flowers and the kind of vessel employed

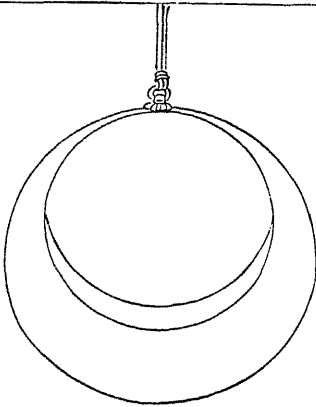
In the case of flower vessels themselves the form and character of their design and decoration is carefully selected with reference to the nature of the flower composition. As an illustration of the importance attached to a judicious combination of flower and vase may be given the following artistic virtues, said to have been pointed out by Yoshimasa in particular designs.

*Yugen-tei*. Character of quiet simplicity, expressed by Rushes and Iris in a double staged bamboo vase.

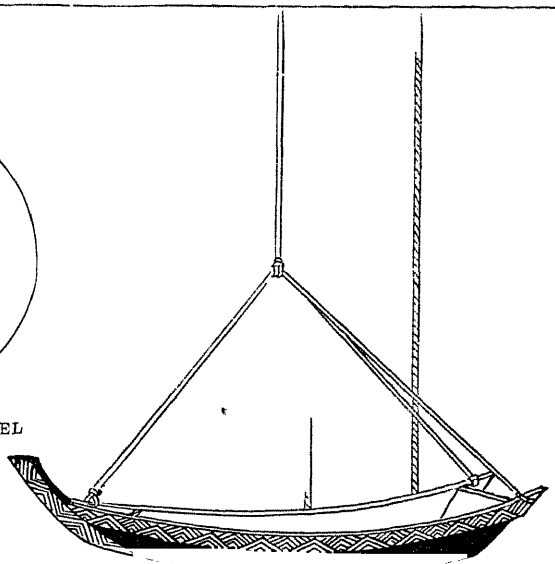
*Chōkō-tei*. Character of aspiration. Expressed by a vessel of decayed timber containing a twining creeper.

*Yūshin-tei*. Character of affectionate attachment. Expressed by a bronze *Suna bachi* containing a Pine branch entwined by a Wisteria.

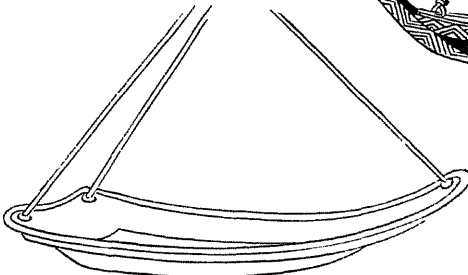
*Uraraka-tei*. Character of serenity. Expressed by a hanging boat-shaped vessel of bronze containing white Chrysanthemums, supposed to suggest a loaded ship stationary in port.



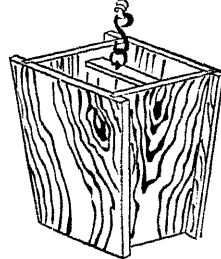
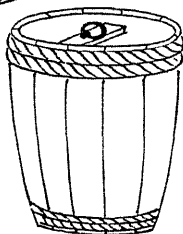
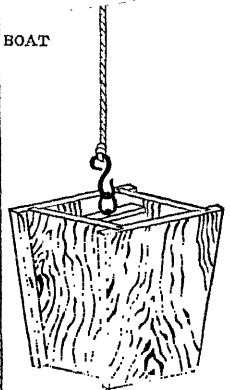
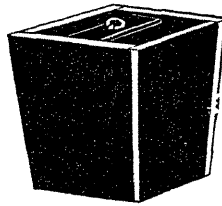
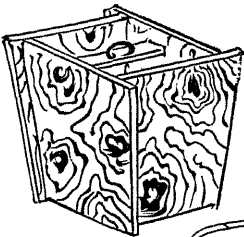
"CRESCENT SHAPED" VESSEL



BRONZE BOAT

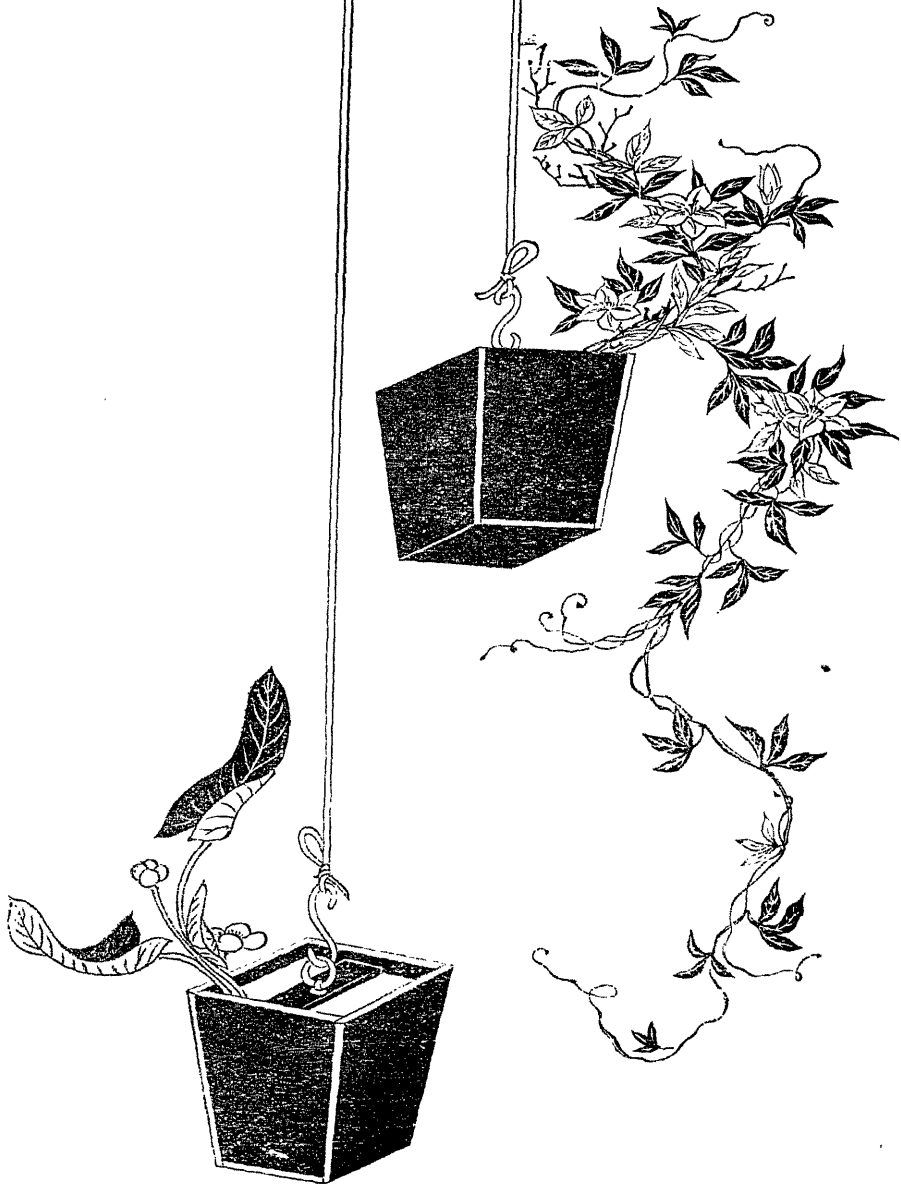


BRONZE BOAT



VARIETIES OF WELL BUCKETS





Double Bucket arrangement with flowers (*Kasaguruma* and *Kōhone*).





*Kotoshikarubeki-tei.* Character of severity. Expressed by the use of Suzuki (*Eularia Japonica*) and Ominaeshi (*Patrinia scabiosæfolia*) arranged in a small bronze vase called *Nozame*.

*Omoshiroki-tei.* Character of quaintness. Expressed by a hanging gourd-shaped vessel containing small *Chrysanthemums*.

*Tsuyayaka-tei.* Character of clearness. Expressed by the use of Hagi (*Lespedeza*) flowers placed in a bronze vase which is engraved with a design of wild geese flying across the full moon.

*Miyō-tei.* Character of chastity. Expressed by a Maple branch placed in a bronze vase engraved with the design of falling rain.

*Hitofushi am-tei.* Character of security. Expressed by some water plant placed in a bronze vase engraved with a spider's web design.

*Iki-tei.* Character of veneration. Expressed by a Pine or other evergreen placed in a bronze vase engraved with a stork. (The stork and pine are both associated with the idea of a venerable old age).

The above are fancy combinations serving as examples of harmony of character between flower arrangement and vessel. The general principle of suiting one to the other must never be lost sight of, receptacles, however rare and valuable they may be, if intended for other uses must not be employed as flower vases. This rule is sometimes apparently violated for we find such forms as *Ba darai* (Horse tub), and *Tsurube* (Well bucket) used; such names however refer to the suggested form and not to the actual use or original purpose of such vessels. In the *Naga ire* or rustic style of flower arrangements used in the Tea ceremonial, curious vessels of all kinds are pressed into use (see Plate 15.)

A few general directions are laid down as to the special kind of receptacle suited to particular flowers.

For large flowers of full blossom, like the *Botan* (Peony), the *Kago* or Chinese basket is preferred.

For a water plant a low large mouthed vessel is best suited. For the *Suisen* (Narcissus) a narrow necked vase is used. For low plants a tub shaped vessel is chosen. And for the *Fuji* (Wisteria), *Hagi* (Lespedeza), and *Yamabuki* (Kerria Japonica), some kind of hanging vase is best.

The following special rules are given as to the method of arrangement to be adopted in certain vessels.

*Kake bana ike sashikata.* [Arrangement for hanging (hooked) vases]. The flower composition should be suggestive of vegetation hanging over a cliff or precipice.

*Shishi guchi sashikata.* (Arrangement for bamboo vase with side opening, called lion's mouth). The composition in such a vase must be placed side ways and none of the branches must touch the edge of the mouth.

*Ichū jū giri sashikata.* (Arrangement for one-stage-opening bamboo vase). This kind of vase must not be hung up, and the arrangement of flowers is made to cross one edge of the opening.

*Ni jū giri sashikata* [Arrangement for bamboo vase of two side openings (two storied)]. In such a vase the upper opening should have the branch of a *tree* and the lower some *plant*. \*

*Tsurube sashikata.* (Arrangement for well buckets). The upper vessel should have a *tree* and the lower one a *plant*.

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\* The distinction between tree branches, whether blossom bearing or otherwise, technically called *kiz*, and plants which are called *kusa* is very strictly kept.

*Rangui sashikata.* (Arrangement for row-of-piles vases). The highest vessel should have a land *plant* and the lowest vessel a water *plant*.

*Hashi gui sashikata.* (Arrangement for bridge post vases). This kind of vase is roughly cylindrical, open at the top, and with a square hole in the side. The top opening should have a thick stump or heavy arrangement of tree branches, and the side hole some simple plant quietly arranged.

*Kago sashikata.* (Arrangement for flower basket). That kind of flower basket which has a handle is placed standing, but the handleless ones are hung up. In the former the flower arrangement must be kept within the line of the handle, in the latter the *Kake banaike* arrangement is followed.

*Suna bachi sashikata.* (Arrangement for sand basin). In such receptacles if a *tree* is used it must be "supported" by a *plant* of some kind. Plants alone may be used but the composition must be full and strong.

*Ba darai sashikata.* (Arrangement for "horse tub" vessel) For such vessels *tree* branches are prohibited. *Plants* should be used of one or two kinds. In arranging plants in the *Ba darai* and *Suna bachi* there are two styles of composition, one called *Gio dō* (Fish travelling), when the plants are arranged side by side, and the other called *Gio yū* (Fish sporting) in which the plants are arranged one lower than the other. By a curious fancy an analogy is drawn between the relative position of the plants in such water vessels and the relative position of fish swimming in a lake.

*Tsui hei sashikata.* (Arrangement for a pair of similar vessels). When a pair of vessels are used the flower arrangement in one should be

nearly the reverse of that in the other, but the colours should be varied. For example one may contain a red flower and the other a white one.

Combination  
of different  
flowers.

Upon the general lines of composition already indicated, flower arrangements are made sometimes with one species of tree or plant alone, and sometimes by means of a combination of two or more species. The use of many different kinds of flowers in one composition though followed in the earlier styles of *Rikkwa* and *Shin-nô-hana* is opposed to the principles of the purer styles which we are now considering. Combinations of two or three different species are however very common, and especially in the case of vessels having two or three mouths. In all compositions, single or combined, the special nature and character of the different materials employed are carefully kept in mind and anything at all suggestive of the inappropriate most scrupulously avoided. An important distinction is made between trees and plants, and another distinction is made between land and water plants. The locality of production whether mountain, moor, or river, considerably influences the arrangement in composition. Each flower has its proper season or month, and many flowers which continue throughout several seasons have special characteristics peculiar to the different seasons. Such different characteristics are carefully observed and followed in the artificial arrangements, subject of course to the general rules of the art.

Terms of opprobrium such as *Zankwa* meaning *Past flowers*, and *Shikwa* meaning *Dead flowers*, are applied to flowers employed respectively after their proper month or entirely out of season. As an example of *Shikwa* may be mentioned a late kind of

*Momo* (Peach) which blooms in the summer, the Peach blossom being specially a flower of the spring time.

In contradistinction to the above, the term *Shōkwa* meaning *Living flowers* is applied to those flowers which are used in the natural season of their growth. Under this head are also included certain early flowerings called *Hayasaki* which are permitted for felicitous occasions, as being choice and rare.

In combining several species in one composition it is laid down as an important law that the branches of a tree, technically called *Ki*, should never be "supported" on both sides by a plant, technically called *Kusa*, nor should *Kusa* be "supported" on both sides by *Ki*, (see Plate 22). In case of a treble arrangement two *Ki* may be combined with one *Kusa* but the *Kusa* must not be in the centre of the composition (see Plate 23). As an example of defective arrangement may be taken a composition with an Iris (*Kusa*) in the centre, and branches of Azalia and Camellia (*Ki*) on either side. A correct composition would be that of the Pine (*Ki*), Plum (*Ki*), and Bamboo (*Kusa*), with the Pine in the centre and the Plum and Bamboo on either side. The Plum might equally well be placed in the centre and the Pine and Bamboo on either side.

Combination  
of different  
species.

Some schools allow upon occasion the violation of the above rule and permit the supporting of a *Ki* on either side by *Kusa* provided that the following distinction of growth be kept. The *Ki* must be a mountain tree and the *Kusa* in one case a land, and in the other a valley plant.

The above rules were no doubt made principally to prevent the weak and insipid arrangements likely to be produced in their careless violation especially by the inexperienced. Like other

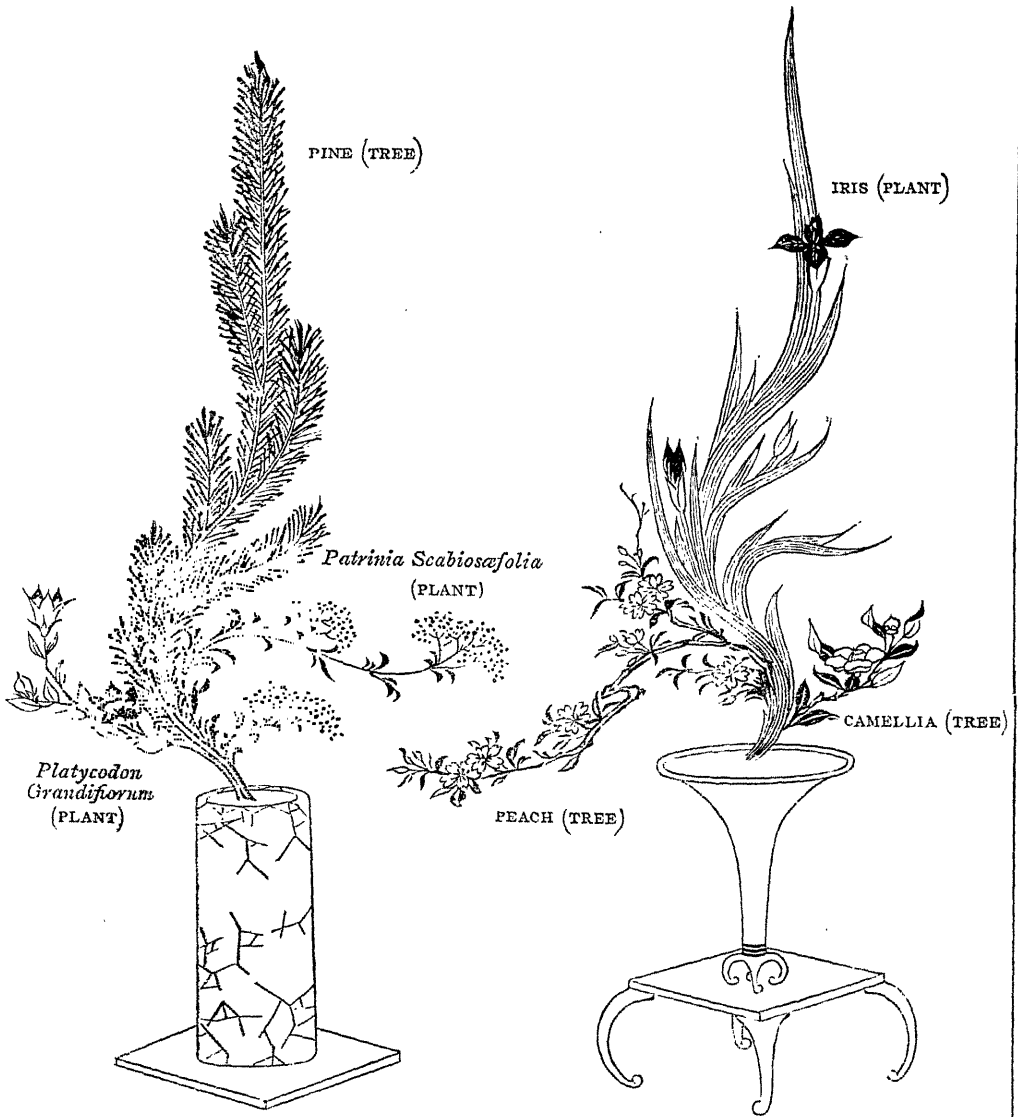
arbitrary rules they were often departed from by the more advanced professors of the art.

As previously stated the foliage of evergreens and other trees and plants is much used in *floral* compositions the arrangement often being without a single blossom. It is laid down however as a general rule that no flower-bearing plant is to be used with leaves only, nor must plants or trees which bear leaves at blossom time be used with flowers only. The following are exceptions to this rule. The large leaved Chinese orchid called *Ran* has a flower, but it is very insignificant, and springs from the soil: this plant is therefore treated as a flowerless one. The *Shaga* (*Iris Japonica*) is sometimes used for its leaves only during the season before the flower appears, it is then called the *Kōchōke*. The Summer *Suisen* (*Narcissus*) sometimes called by the fancy name of *Kintō sō* (Golden pillar plant) produces its leaves in February which decay in May, the flowers appearing in July and August. If used during the flowering season the leaves, which are at this time withered, may be discarded.

All flower compositions must partake as much as possible of the character of the seasons in which they are used. Spring arrangements should be simple and powerful in line and feeling, like the growth of young and early vegetation. Summer arrangements must be full and spreading, while autumn arrangements should be spare and lean, and those of winter withered and dreary.

Idea of sex  
in flower  
compositions

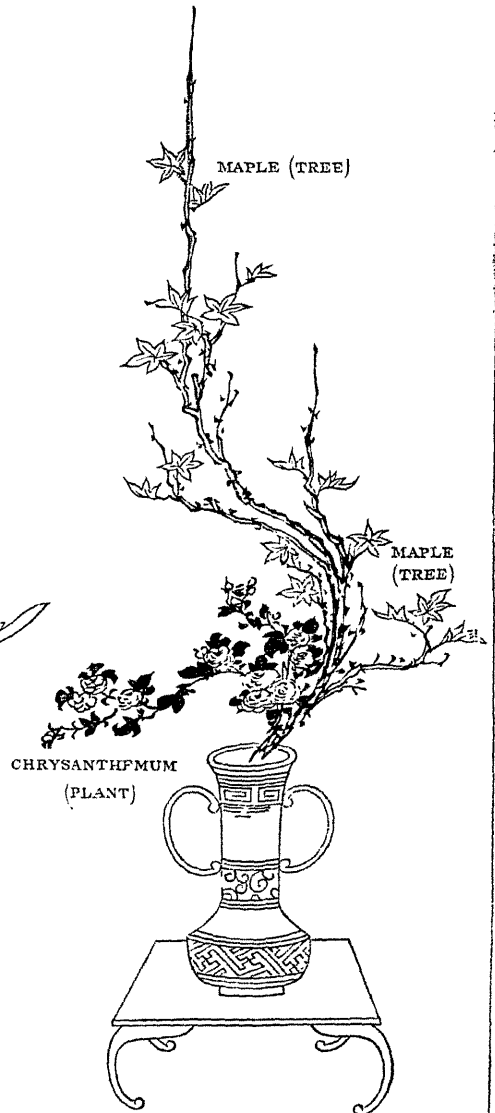
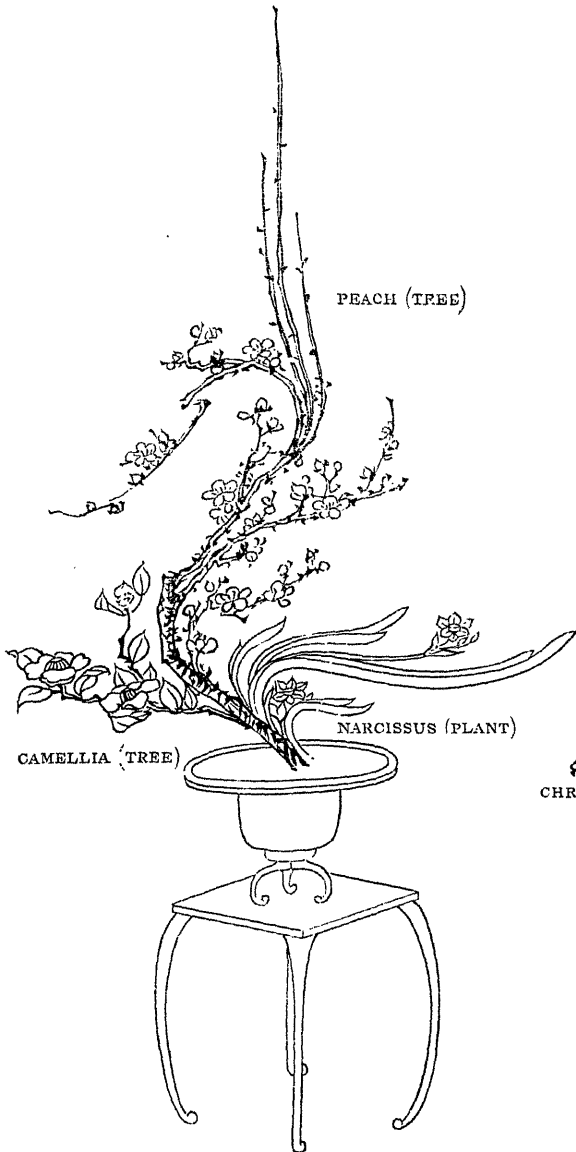
It has been a common fancy of the Japanese to apply distinctions of sex to inanimate nature. In landscape and also in landscape gardening they distinguish between male and female water falls, male and female rocks and stones, as well



Improper combination of species (*Ki-basami* and *Kusa-basami*).







Proper combination of species.



as male and female plants and trees. The distinction is not so much one of individual form as of forms in combination or contrast, considered as male and female with respect to one another. Thus the main torrent of a water fall receives the name *O daki* (male cascade) and a lower fall in proximity will be called *Me daki* (female cascade). In the same manner rocks used singly in gardening have no sex, but with stones of different character placed side by side one will be called *O ishi* (male stone), and the other *Me ishi* (female stone). Such fancies, apart from their poetical interest, are of great value in the arts of design, as their observance helps to produce that harmony of well balanced contrasts which should pervade all compositions.

In the Flower Art the same distinction of sex is applied in several ways both to leaves and flowers.

The contrast between the front and back of a large leaf, which is principally a contrast of colour, is always observed, and the front is technically regarded as male and the back as female. The object is to present both surfaces of important leaves in well balanced masses, and especially is this necessary in the case of such plants as the *Kakitsubata* (Iris) *Hasu* (Lotus) *Kōhōne* (Nuphar Japonica) and *Omoto* (Rhodea Japonica) having large and imposing leaf surfaces which play an important part in the compositions. A considerable part of the art of arranging such plants consists in twisting and turning the leaves so that their front and back surfaces are alternately displayed.

The idea of sex is also applied to the form of flowers. Buds are regarded as female, full flowers as male, but over blown blossoms again are classed as female. In fact the time of full

Sex in  
leaves.

Sex in  
flowers.

vigour receives the male, and the periods of young or later weakness the female character. Rules based upon these apparently capricious distinctions help towards producing that fresh variety which is one of the charms of Japanese flower compositions. Buds and blossoms must be "wedded" in graceful combinations, strong colours too must be divided by other softer colours. As with leaves so with flowers, in any individual flower the front is male and the back is female.

Rank in flowers according to colour.

The colours of flowers have both respective rank and sex. The idea of respective rank is applied principally to coloured flowers of the same species. In most cases the white flower of every species takes highest rank, but there are exceptions to this. Among Chrysanthmums the yellow kind ranks first, of Peach blossoms the pale pink, of the *Yama-buki* (*Kerria Japonica*) yellow, (although a white species exists,) of the Iris purple, of the Camellia red, of the Wisteria pale purple in preference to white, of the Tree-Peony red, of the *Kikiyō* (*Platycodon Grandiflora*) light purple, of the *Shakuyaku* (*Peonia Albiflora*) light red, of the Valerian yellow, of the Lespedeza red, of the Convolvulus dark blue, and of the Cherry-blossom pale pink, take respectively first rank.

Among colours Red, Purple, Pink and Variegated colours are male, and Blue, Yellow and White are female. Colours which do not harmonize are separated by green leaves or white flowers. Among leaf colours a rich deep green ranks first.

The idea of sex is even applied to the direction of the branches in a flower composition. The right hand of the arrangement is East, left is West, front is South, and back is North. The

East and South directions are regarded as male, and West and North as female. A stem on the left side of a composition turned to the front or back to the right is said to have male character, whilst a stem on the right bent back to the left or to the further side is said to have female character.

We here give a list of the principal flowers employed in Japanese floral compositions arranged according to their particular months. It must be remembered however that according to the old calendar the commencement of the first month, which was at the same time the beginning of Spring (Haru), was thirty days later than the present first of January. The change of the calendar has therefore rendered it impossible to conform strictly at the present day to all the rules laid down for the selection of flowers for special occasions. Such of the old fête days as are observed being pushed on by one month in time, the flowers originally fixed as appropriate for their celebration, are often late in season. The following lists are given according to the old calendar.

# FLOWERS ACCORDING TO THEIR MONTHS.

(OLD CALENDAR).

## 1st MONTH (PRESENT FEBRUARY).

<i>Japanese Name.</i>	<i>Botanical Name.</i>	<i>English popular Name.</i>
*Fukuju-sō	Adonis Amurensis	
‡ Suisen	Narcissus Tazetta	Narcissus
*Uguisu-sō	Lithospermum Zollingeri, D.C.	
*Hakubai	Prunus mume	White Plum
‡ Yanagi	Salix	Willow
*Geishunkwa	Jasminum Sieboldianum	
‡ Kan-giku	Pyrethrum sinense	Winter Chrysanthemum
*Yabu-kōji	Ardisia Japonica	
*Kwachō-sō		
*Rengiō	Forsythia suspensa	
Tsubaki	Camellia Japonica	Camellia
*Murozaki-Momo		Hot-house Peach
*Ōbai	Jasminum Sieboldianum	
*Kinsenkwa	Calendula officinalis	
*Chōshun	Rosa indica	
*Sansei		
*Mansaku	Hamamelis Japonica	
‡ Rōbai	Chimonanthus fragrans	Chinese Plum

\* The botanical nomenclature of most of the following Japanese flowers has been taken from Professor Yatabe's botanical works, and the author of this paper is also indebted to the same scientist for the classification of other plants. Some of the names of flowers are apparently fancy names and as such not easily identified.

2nd MONTH (PRESENT MARCH).

†Hakubai	Prunus Mume	White Plum
†Hi-tō		Red Peach
†Obai	Prunus Mume	
*Kō-bai	Prunus Mume	Red Plum
*Higan-zakura	Prunus subhirtella	
*Usu-tō		Pale Peach
*Niwatoko	Sambucus racemosa	
*Keman-sō	Dicentra spectabilis	
†Azuma-giku	Erigeron Thunbergii	
†Kinsenkwa	Calendula officinalis	
†Haru-giku	Chrysanthemum coronarium	Spring Chrysanthemum
*Hotei-sō		
*Tennan-shō	Arisema Japonicum	
†Oka-kōhone	Naphar Japonicum	
*Rengio	Forsythia suspensa	
*Anzu	Prunus Armeniaca	
†Hitoye-zakura	Prunus pseudo-cerasus	Single cherry
†Yamabuki	Kerria Japonica	
*Hitsuji-sō	Nymphaea Tetragona	
*Niwa-ume	Prunus Japonica	Garden plum
*Wase-zakura	Prunus Japonica	Early Cherry
*Niwa-zakura	Prunus Japonica	Garden Cherry
†Enishida	Cytisus Scoparius	
†Moku-rengē	Magnolia	Magnolia
†Suwō	Cæsalpinia Appan	
†Yōbai-kwa	Myrica rubra	
*Shakunage	Rhododendron Metternichii	Azalia
†Tsutsuji	Rhododendron indicum	Azalia
†Kaidō	Pyrus Spectabilis	
†Obai	Jasminum Sieboldianum	
*Baran	Aspidistra Lurida	
*Bijin-sō	Papaver Rhoeas L.	
*Shichi-hō-sō		
†Uguisu-sō	Lithospermum Zollingeri D. C.	
*Yuki-wari-sō	Anemone Hepatica	
*Kara-omodaka	Alisma plantago	
*Shun-ran	Cymbidium vireus	
*Kobushi	Magnolia Kobus	Magnolia
‡Tsubaki	Camellia Japonica	Camellia
†Nashi	Pyrus Ussuriensis	Pear
*Sumomo	Pyrus Triflora	



*Ringo	Pyrus Malus	Apple
*Asebo	Andromeda Japonica	
*Sendai-hagi	Thermopsis Fabacea	
*Kōrai-giku	Chrysanthemum coronarium.	Corean Chrysanthemum
	Z.	
†Boke	Pyrus Japonica	
‡Mansaku	Hamamelis Japonica	
‡Sansei		
*Chōshun	Rosa Indica	
*Wasure-gusa	Heimerocallis flava	
*Ita-dori	Polygonum cuspidatum	
*Sumire	Viola Patrinii	
*Uikiō	Foeniculum vulgare	

3rd MONTH (PRESENT APRIL).

*Haku-tō	Prunus Persica flore alba	White Peach
*Usu-tō		Light colour Peach
*Nojiro-momo		
*Hi-tō	Prunus Persica	Red Peach
*Nora-momo		
*Hosumomo		
*Kō-tō	Prunus Persica flore rosa	Red Peach
*Gempei-momo		Red and White Peach
‡Ritō	Prunus triflora	
*Nashi	Pyrus Ussuriensis	Pear
*Ringo	Pyrus Malus	Apple
*Yamabuki	Kerria Japonica	
‡Kengiō	Forsythia Suspensa	
Kobushi	Magnolia Kobus	Magnolia
Sankwa-ō		
Anzu	Prunus armeniaca	
Haru-giku	Chrysanthemum coronarium	
Jinchōke	Daphne odora	
Elbine-sō	Calanthe discolor	Orchid
Kome-zakura	Spiraea Thunbergii	
Niwa-zakura	Prunus Japonica	Garden Cherry
Suwō	Coesalpina appan, L.	
Wase-zakura	Prunus Japonica	Early Cherry
Kōrai-giku	Chrysanthemum coronarium	Corean Chrysanthemum
Mokuren	Magnolia	Magnolia
Shakunage	Rhododendron Metternichii	
Yamamomo	Myrica rubra	

Asebo	<i>Andromeda Japonica</i>	
Sendai-hagi	<i>Thermopsis fabacea</i>	
‡Hotei-sō		
*Fuji-kazura	<i>Wistaria chinensis</i>	
†Shakuyaku	<i>Paeonia abbiiflora</i>	
†Kakitsubata	<i>Iris levigata</i>	
*Azami	<i>Argemone mexicana</i>	
*Ayame	<i>Iris sibirica</i>	Iris
*Karamatsu-sō	<i>Thalictrum aquilegifolium</i>	
†Tessen	<i>Clematis florida</i>	Clematis
‡Wasure gusa	<i>Hemerocallis flava</i>	
*Tōgiri	<i>Clerodendron squamatum</i>	
*Keshi	<i>Papaver somniferum</i>	
†Ko-demari	<i>Spiraea cantoniensis</i>	
*Ippatsu	<i>Iris tectorum</i>	Iris
*Shaga	<i>Iris Japonica</i>	Iris
†Botan	<i>Paeonia Moutan</i>	
*Awamori-sō	<i>Astilbe Japonica</i>	
*Kaza-guruma	<i>Clematis patens</i>	Clematis
*Shiran	<i>Bletia Hyacinthina</i>	
*Chōshun	<i>Rosa Indica</i>	
*Suzuran	<i>Convallaria majalis</i>	
*Tsurigane-sō	<i>Campanula punctata</i>	Bluebell
Konniaku	<i>Conophallus Konjak</i>	
Enishida	<i>Cytisus scoparius</i>	
Ki-fuji	<i>Wistaria chinensis</i>	Yellow wistaria
Fuji-matsu	<i>Larix leptolepis</i>	
Tampopo	<i>Taraxacum officinale</i>	
Sumire	<i>Viola Patrinii</i>	

4th MONTH (PRESENT MAY).

Kiku	<i>Chrysanthemum coronarium</i>	Chrysanthemum
Kuchi-nashi	<i>Gardenia florida</i>	
Sakaki	<i>Cleyera Japonica</i>	
Azami	<i>Cnicus</i>	
Tōchi-sō	<i>Clintonia udensis</i>	
Akaza	<i>Chenopodium album</i>	
*Kakitsubata	<i>Iris levigata</i>	Iris
*Botan	<i>Paeonia Moutan</i>	Tree peony
‡Ayame	<i>Iris sibirica</i>	Iris
‡Ippatsu	<i>Iris tectorum</i>	Iris
*Omoto	<i>Rhodea Japonica</i>	

*Kusa-aoi	<i>Althæa rosea</i>	
*Shakuyaku	<i>Pæonia albiflora</i>	Peony
Utsugi	<i>Deutzia Sieboldiana</i>	
*Yuri	<i>Lilium</i>	Lily
†Zakuro	<i>Punica Granatum</i>	
*Sendan	<i>Melia azedarach</i>	
Tsutsuji	<i>Rhododendron indicum</i>	Azalia
*Hana-nanten	<i>Nandina Domeslica</i>	
*Kirishima	<i>Rhododendron obtusum</i>	
‡Kinsenkwa	<i>Calendula officinalis</i>	
†Kōhone	<i>Nuphar Japonicum. D.C.</i>	
*Tessen	<i>Clematis florida</i>	Clematis
*Natsu-yuki	<i>Dentzia Sieboldiana</i>	
†Kirin-sō	<i>Sedum kamtschaticum</i>	
*Bijin-sō	<i>Papaver-Rhoeas</i>	
†Futo-i	<i>Scirpus lacustris</i>	
†Enishida	<i>Cytisus scoparius</i>	
†Hama-nadeshiko	<i>Dianthus Japonicus</i>	
‡Tsurigane-sō	<i>Campanula punctata</i>	Bluebell
*Biyō riu	<i>Hypericum Chinense</i>	
‡Ko-demari	<i>Spiræa cantoniensis</i>	
‡Suwō	<i>Cæsalpinia appan</i>	
‡Kobushi	<i>Magnolia Kobus</i>	Magnolia
‡Shaga	<i>Iris Japonica</i>	Iris
‡Mokuren	<i>Magnolia conspicua</i>	Magnolia
*Shimotsuke	<i>Spiræa Japonica</i>	
*Sendai-hagi	<i>Thermopsis fabacea</i>	
‡Shiran	<i>Bletia hyacinthina</i>	
*Teppō-yuri	<i>Lilium longiflorum</i>	Lily
*Sasa-yuri	<i>Lilium Japonicum</i>	Lily
*Hime-yuri	<i>Lilium concolor</i>	Lily
‡Suzu-ran	<i>Convallaria majalis</i>	
*Hankwai-sō	<i>Senecis Japonicus</i>	
*Gibōshi	<i>Funkia ovata</i>	
*Kumagae-sō	<i>Cypripedium Japonicum</i>	
Atsumori-sō	<i>Cypripedium macanthrum</i>	
*Benkei-sō	<i>Sedum erythrostictum</i>	
*Hana-yu	<i>Citrus aurantium</i>	
*Kikoku	<i>Citrus fusca</i>	
*Shuro	<i>Trachyparpus excelsa</i>	
*Kōboku	<i>Magnolia hypoleuca</i>	
*Tampopo	<i>Taraxacum officinale</i>	
*Fuji-kazura	<i>Wistaria chinensis</i>	

5th MONTH (PRESENT, JUNE).

*Kiku	Chrysanthemum coronarium	Chrysanthemum
*Gibōshi	Funkia ovata	
‡Shiran	Bletia hyacinthina	
*Kuchinashi	Gardenia florida	
*Uki-kusa	Lemna minor	
*Ajisai	Hydrangea hortensis	
*Tōchi-sō	Clintonia udensis	
*Shimotsuke	Spiraea Japonica	
*Natsu-yuki	Dentzia Sieboldiana	
*Mokkō-kwa	Rosa Banksiae	
‡Hime-yuri	Lilium concolor	Lily
*Sen-nō	Lychnis Senno	
*Matatabi	Actinidia polygama	
*Zakuro	Punica granatum	
‡Biyō-riu	Hypericum chinense	
‡Hana-nanten	Nandina domestica	
‡Tessen	Clematis florida	Clematis
‡Kiri-shima	Rhododendron obtusum	Azalia
*Satsuki	Rhododendron macranthum	Azalia
*Kirin-sō	Sedum kamtschaticum	
*Natsu-zukashi	Lilium Thunbergianum	Lily
*Kingin-kwa	Goodyera parviflora	
*Nadeshiko	Dianthus superbus	
*Kawara-nadeshiko	Dianthus superbus	
‡Teppō-yuri	Lilium longiflorum	Lily
‡Sasa-yuri	Lilium Japonicum	Lily
‡Hankwai-sō	Senecio Japonicus	
‡Benkei-sō	Sedum erythrastricum	
*Kuma-yanagi	Berchemia racemosa	
*Kōhone	Nuphar Japonicum	
*Sakaki	Cleyera Japonica	
*Ko-demari	Spiraea cantoniensis	
*Kwaku-sō	Phajus grandiflorus	
*Futo-i	Scirpus lacustris	
*Hoso-i	Juncus communis	
*Sankaku-i	Scirpus lacustris	
*Kayatsuri-gusa	Cyperus Iria	
*Sendan	Melia azedarach	
*Hana-shōbu	Iris laevigata	
*Kusa-ayame	Iris sibirica	Wild iris
*Mankeishi		

*Nichi-nichi-sō	<i>Vinca rosea</i>	
*Kōkwa	<i>Carthamus tinctorius</i>	
†Omoto	<i>Rhodea Japonica</i>	
†Kakitsubata	<i>Iris lævigata</i>	Iris
*Hakuchō-ke	<i>Serissa foetida</i>	
*Kwannon-sō		
*Ibara-bana		
*Kurumi	<i>Juglans regia</i>	
*Ōchi	<i>Melia Japonica</i>	
†Kōboku	<i>Magnolia hypoleuca</i>	

6th MONTH (PRESENT JULY).

†Kiku	<i>Chrysanthemum coronarium</i>	Chrysanthemum
†Hana-nanten	<i>Nandina domestica</i>	
†Omoto	<i>Rhodea Japonica</i>	
*Ran		Orchid
†Oshiroi-bana	<i>Mirabilis jalapa</i>	
*Seki-chiku	<i>Dianthus Chinensis</i>	Kind of Bamboo
*Hishi	<i>Trapa vispina</i>	
†Hakuchō-ke	<i>Serissa foetida</i>	
*Nadeshiko	<i>Dianthus superbus</i>	
*Ihasu	<i>Nelumbium speciosum</i>	
†Ii-ōgi	<i>Pardanthus chinensis</i>	
†Gibōshi	<i>Funkia ovata</i>	
*Kuzu	<i>Pueraria Thunbergiana</i>	
*Tora-no-o	<i>Lysimachia clethroides</i>	
*Kikiō	<i>Platycodon grandiflorum</i>	
*Tsuta	<i>Vitis inconstans</i>	Ivy
*Gampi	<i>Lychnis grandiflora</i>	
†Sennō	<i>Lychnis senno</i>	
*Kaza-guruma	<i>Clematis patens</i>	Clematis
*Sakaki	<i>Cleyera Japonica</i>	
*Mizu-aoi	<i>Monochoria vaginalis</i>	
*Oguruma	<i>Inula britannica</i>	
*Mokuge	<i>Hibiscus syriacus</i>	
*Nōzen-kwa	<i>Tecoma grandiflora</i>	
†Kirin-sō	<i>Sedum kamtschaticum</i>	
†Benkei-sō	<i>Sedum erythrosticum</i>	
†Medo-hagi	<i>Lespedeza sericea</i>	
*Asa-gao	<i>Ipomoea hederacea</i>	Morning Glory
*Hiru-gao	<i>Convolvulus Japonicus</i>	Convolvulus
*Yū-gao		

*Kōhone	Nuphar Japonicum	
†Kakitsubata	Iris levigata	Iris
*Kawara-nadeshiko	Dianthus superbus	
‡Futo-i	Scirpus lacustris	
‡Hoso-i	Juncus communis	
‡Sankaku-i	Scirpus lacustris	
*Tatsuta		Lily
*Anja	Dianthus caryophyllus	
†Shiu-kaidō	Begonia Evansiana	
†Otogiri-sō	Hypericum erectum	
‡Omodaka	Alisma plantago	
‡Zakuro	Punica granatum	
‡Sanzashi	Cretagus cuneata	
*Manjusake	Nerine Japonica	
*Sendan	Melia azedarach	
*Mankeishi		
‡Kwannon-ō		
*Natsu-tsubaki	Stuartia pseudo camellia	
*O-yuri	Lilium	Lily
‡Sasa-yuri	Lilium Japonicum	Lily
‡Teppō-yuri	Lilium longiflorum	Lily
‡Hime-yuri	Lilium concolor	Lily
‡Natsu-zukashi	Lilium Thunbergianum	Lily
*Itadori	Polygonum cuspidatum	

**7th MONTH (PRESENT AUGUST).**

‡Kiku	Chrysanthemum coronarium	Chrysanthemum
*Kikiō	Platycodon grandiflorum	
‡Tatsuta		Lily
‡Ran		Orchid
*Campi	Lychnis grandiflora	
‡Mokuge	Hibiscus syriacus	
‡Tsuta	Vitis inconstans	Ivy
*Sennichi-sō	Gomphrena globosa	
*Medo-hagi	Lespedeza sericea	
‡Hasu	Nelumbium speciosum	Lotus
‡Oguruma	Inula britannica	
*Senriō	Chloranthus brachystachys	
*Kuzu	Pueraria Thunbergiana	
*Ominaeshi	Patrinia scabiosifolia	
‡Asa-gao	Ipomoea hederacea	
*Iiishi	Trapa bispinosa	

†Yū-gao		
†Iiru-gao	<i>Convolvulus japonicus</i>	<i>Convolvulus</i>
*Iagi	<i>Lespedeza bicolor</i>	
†Shiu-kaidō	<i>Begonia Evansiana</i>	
†Kōhone	<i>Nuphar Japonicum</i>	
†Futo-i	<i>Scirpus lacustris</i>	
†Hoso-i	<i>Juncus communis</i>	
†Sankaku-i	<i>Scirpus lacustris</i>	
†Mizu-aoi	<i>Monochoria vaginalis</i>	
†Omodaka	<i>Alisma plantago</i>	
†Otogiri-sō	<i>Hypericum erectum</i>	
*Shion	<i>Aster tataricus</i>	<i>Aster</i>
*Kei-tō	<i>Celosia argentea</i>	
†Sawa-gikiō	<i>Lobelia sessilifolia</i>	
*Iōsen-kwa	<i>Impatiens Balsamina</i>	
*Fuyō	<i>Hibiscus mutabilis</i>	
*Iia-gei-tō	<i>Amarantus melancolicus</i>	
†Dandoku	<i>Canna indica</i>	
†Hi-ōgi	<i>Pardanthus chinensis</i>	
*Ukon	<i>Curcuma longa</i>	
*Kichijō-sō	<i>Renneckia carnea</i>	
*Kushide	<i>Rhus semi-alata</i>	
†Kakitsubata	<i>Iris laevigata</i>	<i>Iris</i>
*Tori-kabuto	<i>Aconitum Fischeri</i>	
†Manjusake	<i>Lycoris radiata</i> , Herb.	
†Mankeishi		
†Benkei-sō	<i>Sedum erythrostictum</i>	
†Iakuchōke	<i>Serissa foeda</i>	
†Kwannon-sō		
*Riukiu-giku		<i>Chrysanthemum</i>
†Aoi	<i>Althaea rosca</i>	
*Tsuru-modoki	<i>Celastrus articulatus</i>	
†Anja	<i>Dianthus caryophyllus</i>	
†Nadeshiko	<i>Dianthus superbus</i>	
Kawara-nadeshiko	<i>Dianthus superbus</i>	

8th MONTH (PRESENT SEPTEMBER).

†Kiku	<i>Chrysanthemum coronarium</i>	<i>Chrysanthemum</i>
†Susuki	<i>Eularia Japonica</i>	
†Hasu	<i>Nelumbium speciosum</i>	
†Tsuta	<i>Vitis inconstans</i>	<i>Ivy</i>
*Iagi	<i>Lespedeza bicolor</i>	

*Ogi		Kind of reed
‡Kakitsubata	<i>Iris laevigata</i>	<i>Iris</i> . .
*Shion	<i>Aster tataricus</i>	<i>Aster</i>
†Yukinoshita	<i>Saxifraga sarmentosa</i>	
*Fujibakama	<i>Eupatorium chinense</i>	
*No-giku		Wild Chrysanthemum
‡Iiōsen-kwa	<i>Impatiens Balsamina</i>	
‡Fuyō	<i>Hibiscus mutabilis</i>	
*Hi-mawari	<i>Helianthus annuus</i>	
‡Kei-tō	<i>Celosia argentea</i>	
‡Ominaeshi	<i>Patrinia scabiosaeifolia</i>	
*Otokoeshi	<i>Patrinia scabiosaeifolia alba</i>	
*Tori-kabuto	<i>Aconitum Fischeri</i>	
‡Tsuru-modoki	<i>Celastrus articulatus</i>	
*Ume-modoki	<i>Ilex Sieboldi</i>	
‡Mokuge	<i>Hibiscus syriacn</i>	
*Gan-rai-kō	<i>Amaranthus melancholicus</i>	
*Karu-kaya	<i>Anthistiria arguens</i>	
*Rindō	<i>Gentiana scabra</i>	
*Kongō-sō		
*Uzura-gusa		
*Iassaku-bai		Autumn Plum
*Usunomiji	<i>Acer palmatum</i>	Kind of Maple
‡Sanzashi	<i>Crataegus cuneata</i>	
*Iama-giku	<i>Chrysanthemum Nipponicum</i>	
*Ware-mokō	<i>Poterium officinale</i>	
*Okina-gusa	<i>Anemone ceruna</i>	
*Medo-hagi	<i>Lespedeza sericea</i>	
‡Sawa-gikiō	<i>Lobelia sessilifolia</i>	
*Sennichi-sō	<i>Gomphrena globosa</i>	
‡Tatsuta		Lily
‡Mizu-aoi	<i>Monochoria vaginalis</i>	
‡Kōhōne	<i>Nuphar Japonicum</i>	
*Nishiki-bana	<i>Euonymus alatus</i>	
‡Denkei-sō	<i>Sedum erythrostictum</i>	
‡Kwannon-sō		
‡Ukon	<i>Curcuma longa</i>	
‡Kichijō-sō	<i>Renneckia carnea</i>	
*Kushide	<i>Rhus semi-alata</i>	
‡Riukiu-giku		Chrysanthemum
‡Kakitsubata	<i>Iris levigata</i>	<i>Iris</i>
‡Nishikigi	<i>Euonymus alatus</i>	



9th MONTH (PRESENT OCTOBER).

*Kiku	Chrysanthemum coronarium	Chrysanthemum
*Nanten	Nandina domestica	
*Omoto	Rhodea Japonica	
‡Hagi	Lespedeza bicolor	
‡Ume-modoki	Ilex Sieboldi	
*Tsuru-modoki	Celastrus articulatus	
‡Ogi		Kind of reed
‡Rindō	Gentiana scabra	
†Suisen	Narcissus Tazetta	Narcissus
*Susuki	Eularia Japonica	
†Sawa-gikiō	Lobelia sessilifolia	
*Tsuwa-buki	Senecio Kœmpferi	
*Cha-no-hana	Camellia theifera	Tea plant
*Yatsu-de	Fatsia Japonica	
*Sazankwa	Camellia Sasanqua	Camellia
*Tsuta	Vitis inconstans	Ivy
*Biwa	Photinia Japonica	
*Shion	Aster tataricus	
*Kakitsubata	Iris lævigata	
‡Karu-kaya	Anthistiria arguens	
‡Hama-giku	Chrysanthemum Nipponica	Chrysanthemum
*Sanzashi	Crataegus cuneata	
‡Ominaeshi	Patrinia scabiosæfolia	
‡Otokoeshi	Patrinia scabiosæfolia alba	
*Kōchō-ke		
*Shikisaki	General term for flowers bloom- ing in four seasons	
*Kabuto-giku	Aconitum Fischeri	
*Mizuhiki	Polygonum filiforme	
‡Fuji-bakama	Eupatorium Chinense	
*Yuki-no-shita	Saxifraga sarmentosa	
*Ware-mokō	Poterium officinale	
‡Medo-hagi	Lespedeza sericea	
*No-giku		Wild chrysanthemum
*Uzura-gusa		
‡Riukiu-giku		Chrysanthemum
‡Kōhone	Nuphar Japonicum	
†Kōyō-momo	General term for trees whose leaves redden in the Autumn	
†Yanagi-no-rui	Trees of the Willow kind.	
*Nishikigi	Euonymus alatus	

**10th MONTH (PRESENT NOVEMBER).**

½ Zan-giku		Late Chrysanthemum
*Suisen	Narcissus Tazetta	Narcissus
*Kan-giku	Pyrethrum sinense	Winter Chrysanthemum
½ Sanzashi	Crataegus cuneata	
*Cha-no-hana	Camellia thiefera	
*Biwa	Photinia Japonica	
½ Nanten	Nandina domestica	
*Omoto	Rhodea Japonica	
*Neko-yanagi	Salix brachystachys	Kind of Willow
½ Tsuwa-buki	Senecio Kämpferi	
*Kōchō-ke		
* <i>Shikizaki</i>	General term for flowers blooming in all four seasons	
* <i>Kyō-mono</i>	General term for trees turning red in the Autumn	
*Nebuka-sō	Allium fistulosum	
*Yuki-no-shita	Saxifraga sarmentosa	
*Yatsu-de	Fatsia Japonica	
*Karu-kaya	Anthistria arguens	
‡Rindō	Gentiana scabra	
† <i>Iiyazaki</i> -Tsubaki	Camellia Japonica	Early Camellia
†Tōji-bai	Prunus mume	Chinese plum
*Jugwatsu zakura	Prunus pseudo-cerasus	Tenth month Cherry

**11th MONTH (PRESENT DECEMBER).**

*Kan-giku		Winter Chrysanthemum
*Suisen	Narcissus Tazetta	Narcissus
*Nanten	Nandina domestica	
½ Omoto	Rhodea Japonica	
‡Neko-yanagi	Salix brachystachys	
†Tōji-bai	Prunus mume	Plum of the winter solstice
‡Jugwatsu zakura	Prunus pseudo cerasus	Tenth month Cherry
‡Biwa	Photinia Japonica	
* <i>Kyō-mono</i>	General term for trees turning red in the Autumn	
‡Kōchō-ke		
†Kan-botan	Paeonia Moutan	Winter Peony
‡Sazankwa	Camellia Sasanqua	Camellia
‡Yatsu-de	Fatsia Japonica	
†Tsubaki	Camellia Japonica	
* <i>Shikizaki</i>	General term for flowers blooming in all four seasons	

12th MONTH (PRESENT JANUARY).

‡Kan-giku		Winter Chrysanthemum
‡Suisen	Narcissus Tazetta	Narcissus
*Kan-botan	Paeonia Moutan	Winter Peony
‡Nanten	Nandina domestica	
‡Omoto	Rhodea Japonica	
†Murozaki-momo		Forced peach
†Haku-bai	Prunus Mume	
*Tsubaki	Camellia Japonica	Camellia
‡Yanagi-no-rui	Various kinds of willows	
*Rō-jai	Chimonanthus fragrans	
†Kinsenkwa	Calendula officinalis	
‡Kōchō-ke		
‡Aōjō-no-rui	Various trees the leaves of which redden in the Autumn	
‡Shikizaki	Flowers blooming in all four seasons	
†Rengio	Forsythia suspensa	

Classification  
of flowers ac-  
cording to  
their season.

In the above list (\*) indicates trees and plants classed as *Shō-kwa* (Living Flowers). Such are specially appropriate for felicitous occasions.

(†) Indicates the *Hayazaki* or (Early Flowerings), such flowers being in advance of their proper season in the month under which they are placed.

(‡) Indicates the *Zan-kwa* or (Passed Flowers), and (§) indicates *Shi-kwa* (Dead Flowers). The two latter terms refer respectively to flowers passed in month or season. Their use should be avoided for ceremonial occasions.

Another term *Zō-kwa* (Common Flowers) is applied to wild plants and plants of very common character such as possess no fancy names. Their use is not permitted, except in the hands of the most experienced professors of the art. *Gokoku* meaning cereals, are also to be avoided.

Poisonous  
plants pro-  
hibited.

The following flowers and plants should not be employed for flower arrangements as they possess poisonous properties and their use is therefore said to be ominous.

Mochi-tsutsuji	Rhododendron ledifolium	The white flower species is not poisonous
Yaye-kwanzō	Heimerocallis flava	Single flower species not poisonous
Manjusake	Nerine Japonica	Leaves are poisonous
Iiana-sawari		Flower poisonous
Koshi-kwa	Convolvulus Japonicus	Highly poisonous
Nōzen-kazura	Tecoma grandiflora	Tendrils poisonous
Yama-ajisai	Hydrangea liorta	Root poisonous
Hōsen-kwa	Impatiens Balsamina	Leaves poisonous
Miyama-shikimi	Skimmia Japonica	Leaves poisonous
Hito-keshi		Strongly poisonous
Yatsu-de	Fatsia Japonica	Root poisonous
Asebo	Andromeda Japonica	Stem poisonous
Yama-gobō	Rhaponticum atriplicifolium	Red kind poisonous
Tori-kabuto	Anconitum Fischeri	Root poisonous
Karasu-ōgi	Rumex aquaticus	Stem said to be poisonous
Inu-kusu	Machilus Thunbergii	Root poisonous
Tachimachi-gusa		Very poisonous
Gibōshi	Funkia ovata	Flower poisonous
Yama-nasubi		Very poisonous
Konniaku	Arisæma Japonica	Root poisonous
Kusagi	Clerodendron trichotornum	Leaves poisonous

In addition to the above, all flowers having a strong odour are considered unsuitable for putting before guests. Flowers of strong odour prohibited.

Among the flowers peculiar to the different months, as enumerated above, some are considered specially appropriate for displaying upon felicitous occasions whilst others are interdicted for such occasions.

#### FLOWERS SUITABLE FOR FELICITOUS OCCASIONS.

##### 1st MONTH (PRESENT FEBRUARY).

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Fukuju-sō	<i>Adonis Amurensis</i>
Yabu-kōji	<i>Ardisia Japonica</i>
Haku-bai	White Plum
Yanagi	Willow

Omoto	<i>Rhodea Japonica</i>
Chōshun	<i>Rosa Indica</i>
Shō-chiku-bai	Combination of Pine, Bamboo and Plum

**2nd MONTH (PRESENT MARCH).**

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Momo	Peach
Yanagi	Willow
Kō-bai	Red plum
Omoto	<i>Rhodea Japonica</i>
Haru-giku	Spring chrysanthemum
Chōshun	<i>Rosa Indica</i>

**3rd MONTH (PRESENT APRIL).**

---

Sakura	Cherry
Momo	Peach
Haru-giku	Spring chrysanthemum
Omoto	<i>Rhodea Japonica</i>
Chōshun	<i>Rosa Indica</i>

**4th MONTH (PRESENT MAY).**

---

Botan	Tree peony
Shakuyaku	Iris
Mōsō-chiku	Bamboo
Omoto	<i>Rhodea Japonica</i>
Chōshun	<i>Rosa Indica</i>
Kiku	Chrysanthemum

**5th MONTH (PRESENT JUNE).**

---

Kiku	Chrysanthemum
Omoto	<i>Rhodea Japonica</i>
Mōsō-chiku	Bamboo
Chōshun	<i>Rosa Indica</i>

**6th MONTH (PRESENT JULY).**

---

Kiku	Chrysanthemum
Omoto	<i>Rhodea Japonica</i>
Nanten	<i>Nandina domestica</i>
Chōshun	<i>Rosa Indica</i>

**7th MONTH (PRESENT AUGUST).**

---

Kiku	Chrysanthemum
Omoto	<i>Rhodea Japonica</i>
Chōshun	<i>Rosa Indica</i>
Nanten	<i>Nandina domestica</i>

**8th MONTH (PRESENT SEPTEMBER).**

---

Kiku	Chrysanthemum
Omoto	<i>Rhodea Japonica</i>
Hassaku-bai	Autumn plum
Nanten	<i>Nandina domestica</i>
Chōshun	<i>Rosa Indica</i>

**9th MONTH (PRESENT OCTOBER).**

---

Kiku	Chrysanthemum
Omoto	<i>Rhodea Japonica</i>
Nanten	<i>Nandina domestica</i>
Chōshun	<i>Rosa Indica</i>
Suisen	Narcissus
Yanagi	Willow

**10th MONTH (PRESENT NOVEMBER).**

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Zan-giku	<i>Pyrethrum sinense</i>
Suisen	Narcissus
Omoto	<i>Rhodea Japonica</i>
Nanten	<i>Nandina domestica</i>
Chōshun	<i>Rosa Indica</i>
Yanagi	Willow

11th MONTH (PRESENT DECEMBER).

---

Suisen	Narcissus
Kan-giku	<i>Pyrethrum sinense</i>
Omoto	<i>Rhodea Japonica</i>
Yanagi	Willow
Nanten	<i>Nandina domestica</i>
Tōji-bai	Early plum
Chōshun	<i>Rosa Indica</i>
Yaye-tsubaki	Early camellia

12th MONTH (PRESENT JANUARY).

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Suisen	Narcissus
Kan-giku	Winter chrysanthemum
Yanagi	Willow
Omoto	<i>Rhodea Japonica</i>
I Iaku-bai	White plum
Murozaki-momo	Forced peach
Chōshun	<i>Rosa Indica</i>
Tsubaki	Camellia

FLOWERS PROHIBITED FOR FELICITOUS OCCASIONS.

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Ito zusuki	<i>Eularia Japonica</i>
Shion	Aster
Niga-dake	
Bashō	<i>Musa Basjoo</i>
Shinobu	<i>Davallia bullata</i>
Kawara-nadeshiko	<i>Dianthus superbus</i>
Ogi	Kind of reed
Hagi	<i>Lespedeza bicolor</i>
Fujibakama	<i>Eupatorium chinense</i>
Tsutsuji	Azalia
Niwatoko	<i>Sambucus racemosa</i>
Miyama-shikimi	<i>Skimmia Japonica</i>
Himuro	<i>Thuya squarrosa</i>
Karatake	Chinese bamboo
Keitō	<i>Celosia argentea</i>
I Iiro-gashiwa	Large leafed oak

Karukaya	<i>Anthistria arguens</i>
Jinchō-ke	<i>Daphne odora</i>
Hashibami	<i>Corylus heterophylla</i>
Hiaku-jikkō	<i>Lagerstrœmia Indica</i>
Zakuro	<i>Punica Granatum</i>
Mokuge	<i>Hibiscus syriacus</i>
Mitsu-mata	<i>Edgeworthia papyrifera</i>
Hōsen-kwa	<i>Impatiens Balsamina</i>
Kōkwa	<i>Carthamus tinctorius</i>
Keshi	<i>Papaver somniferum</i>
Nashi	<i>Pyrus ussuriensis</i>
Kanzō	<i>Heimerocallis flava</i>
Fuyō	<i>Hibiscus mutabilis</i>
Renge	Lotus
Hototogisu-sō	<i>Tricyrtis Japonica</i>
Mokuren	Magnolia
Cha-no-hana	<i>Camellia theifera</i>
Ran	Orchid
Dandoku	<i>Canna indica</i>
Rengiō	<i>Forzythia suspensa</i>
Yoshi	<i>Phragmites communis</i>
Ashi	<i>Phragmites communis</i>
Rindō	<i>Gentiana scabra</i>
Awayuki	<i>Graphalium Sieboldianum</i>
Shakunage	Phododendron
Kuchi-nashi	<i>Gardenia florida</i>
Asa gao	<i>Ipomœa hedericœa</i>
Gibōshi	<i>Fimkia ovata</i>
Hi-ūgi	<i>Pardanthus chinensis</i>
Ume-modoki	<i>Ilex Sieboldi</i>
Yama-nashi	<i>Smilax biflora</i>
Kōhone	<i>Nuphar Japonicum</i>
Ilinoki	<i>Thuya obtusa</i>
Yatsu-de	<i>Eatsia Japonica</i>
Ajisai	<i>Hydrangea hortensis</i>

Ranking highest among the above the following seven flowers are considered as *par excellence* those for ceremonies and congratulatory occasions.

Flowers held  
in special  
honor.

The *Kiku* or Chrysanthemum to which is given the fancy name *Chōju-sō*, meaning *Long lasting plant*, on account of its growing through all the four seasons.

Chrysanthemum.



- Narcissus. The *Suisen* or Narcissus, called by the fancy name of *Inyō-sō*, or *Plant of the two sexes*, because it comes in the winter and lasts till the spring of the following year.
- Maple. The *Momiji* or Maple fancifully called *Dokuge sō* or *Poison-dispelling plant*. There is an idea that the maple absorbs all poison and infection from the air.
- Cherry. The *Sakura* or Cherry, said to be the king of flowers in Japan.
- Peony. The *Botan* or Tree Peony, fancifully named *Fukigusa*, meaning *Plant of wealth and high rank*. This is said to be the king of flowers in China.
- Rhoden Japonica*. The *Omoto* or *Rhodesa Japonica*, much honoured because, unaffected by heat or cold, its leaf is strong and green throughout the year.
- Wistaria. The *Fuji* or Wistaria, fancifully called *Nikisō*, meaning *Plant of the two seasons*, because appearing between the third and fourth months it belongs both to spring and summer. Though much honoured and used for felicitous occasions the *Fuji* must not be employed at weddings on account of its purple colour.
- Iris. In addition to the above seven flowers the *Kakitsubata* (*Iris laevigata*) also takes high rank, but on account of its purple colour is prohibited for wedding ceremonies.

There are certain combinations of flowers which are considered appropriate and certain combinations which are regarded as inappropriate.

#### APPROPRIATE COMBINATIONS.

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<i>Matsu</i> (Pine)	with <i>Chōshun</i> ( <i>Rosa indica</i> )
<i>Matsu</i> (Pine)	with <i>Kiku</i> ( <i>Chrysanthemum</i> )
<i>Yanagi</i> (Willow)	with <i>Suisen</i> ( <i>Narcissus</i> )
<i>Momiji</i> (Maple)	with <i>Kiku</i> ( <i>Chrysanthemum</i> , white or yellow)

<i>Tsubaki</i> (Camellia)	with <i>Suisen</i> (Narcissus)
<i>Ume-modoki</i> (Ilex Sieboldi)	with <i>Suisen</i> (Narcissus)
<i>Haran</i> (Orchid)	with <i>Nadeshiko</i> (Dianthus superbus)
<i>Tokusa</i> (Equisetum hyemale)	with <i>Sennō</i> (Lychnis Senno)
<i>Haku-bai</i> (white Plum)	with <i>Kinsenkwa</i> (Calendula officinalis)
<i>Momo</i> (Peach)	with <i>Yamabuki</i> (Kerria Japonica)
<i>Futo-i</i> (Scirpus lacustris)	with <i>Kakitsubata</i> (Iris laevigata)
<i>Kōhone</i> (Nuphar Japonicum)	
or	
<i>Take</i> —Bamboo	with <i>Asa-gao</i> (Morning Glory)
<i>Nanten</i> (Nandina domestica)	with <i>Shira-giku</i> (white Chrysanthemum)
	or
	<i>Suisen</i> (Narcissus)

#### OBJECTIONABLE COMBINATIONS.

<i>Kashiva</i> (Oak)	with <i>Shion</i> (Aster)
<i>Take</i> (Bamboo)	with <i>Susuki</i> (Eularia Japonica)
<i>Ume</i> (Plum)	with <i>Yanagi</i> (Willow)
<i>Nanten</i> (Nandina domestica)	with <i>Take</i> (Bamboo)
<i>Enoki</i> (Cellis sinensis)	with <i>Nadeshiko</i> (Dianthus superbus)
<i>Tsubaki</i> (Camellia)	with <i>Kinsenkwa</i> (Calendula officinalis)
<i>Matsu</i> (Pine) (Podocarpus	
Macrophylla)	with <i>Zakuro</i> (Punica granatum)
	or
	<i>Maki</i> (Fir)
<i>Momo</i> (Peach)	with <i>Sakura</i> (Cherry)
<i>Maki</i> (Podocarpus Macro-	
phylla)	with <i>Haran</i> (Orchid)
<i>Hinoki</i> (Thuya obtusa)	with <i>Haran</i> (Orchid)
<i>Shaga</i> (Iris Japonica)	with <i>Haran</i> (Orchid)
	<i>Omoto</i> (Rhodea Japonica)
	or
	<i>Kōhone</i> (Nuphar Japonicum)

In combined arrangements a land plant should always take precedence of a water plant, that is if the two are used in combination the land plant should occupy the most important position. Sometimes this rule however is violated when tall reeds or high water grasses are employed the character of which necessitates that they should occupy the centre of the composition.

Special rules  
for combina-  
tions of dif-  
ferent plants

In the same way the *Kiku* (Chrysanthemum) and *Nadeshiko* (Dianthus superbus), which are important land plants, are sometimes used in secondary positions as *Shita-kusa* (Lower plants) on account of their easy adaptability to such positions.

Flowers for  
special fête  
days.

Above was given a general list of flowers suited for felicitous occasions. The five great festivals of the year, called *Go-sekku* have again special flowers particularly suited to these occasions. viz.

On the 1st day of the 1st month.

*Matsu* (Pine) *Take* (Bamboo) *Ume* (Plum) *Fukujū-sō* (Adonis Amurensis) *Yanagi* (Willow) *Yabukōji* (Ardisia Japonica) *Omoto* (Rhodea Japonica).

For the 3rd day of the 3rd month.

*Momo* (Peach) *Yanagi* (Willow) *Sakura* (Cherry) *Omoto* (Rhodea Japonica) *Chōshun* (Rosa indica).

For the 5th day of the 5th month.

*Kiku* (Chrysanthemum) *Hana-shōbu* (Iris) *Mōsō-chiku* (A kind of Bamboo).

For the 7th day of the 7th month.

*Kikiō* (Platycodon grandiflorum) *Take* (Bamboo) *Ominacshi* (Patrinia scabioscefolia).

For the 9th day of the 9th month.

*Kiku* (Chrysanthemum) *Omoto* (Rhodea Japonica) *Nanten* (Nandina domestica).

In addition to the above five fête days there is a special festival called *Setsubi* on the last day of the tenth month and for this day the most appropriate flower is *Murozaki Momo* (Forced peach flower). The flower must be used in full bloom and without either faded leaves or withered branches.

Flowers for  
various cere-  
monial occa-  
sions.

Certain rules are laid down which should govern the character of flower arrangements for different ceremonial occasions. The principal of these are as follows.

(**Konrei no Hana**).

FLOWERS ARRANGED FOR WEDDINGS

---

With regard to arranging flowers for weddings it must be remembered that amongst colours red is regarded as male and white as female. Hence in the case of a *Muko* (a son-in-law adopted by marriage into the family of the bride) the bridegroom is virtually regarded as the guest of the occasion, and therefore the *Shin* or central line of the floral design should be of the male colour,—red, whilst the *Soye*, or supporting line, is of the female colour,—white. On the other hand when a *Yome* or bride is adopted into the family of her husband the female colour—white, has the central position in the arrangement. In both cases the stems of the flowers used must be closed and firmly connected at the base to signify union, and bound with coloured cords called *Mitsushiki*. Purple flowers are prohibited for weddings as also willow branches and other drooping plants. Hanging vases (*Tsuru no mono*) are also to be avoided.

Sex observed in the colours of the flowers used.

Prohibited arrangements

(**Hōnō no Hana**).

FLOWERS OFFERED TO A DEITY

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Flowers used for a sacred purpose must be employed as naturally as possible, the withered leaves only being removed.

(**Tsuizen no Hana**).

FLOWERS FOR DEATH ANNIVERSARIES

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For arrangements from the first to the fifteenth anniversary of a death, flower compositions must be quiet and simple, and those designing them must not attempt to display skill. White and

Unaffected simplicity required.

Special branch in token of a religious offering.

yellow flowers are used in combination with a special branch called the *Tamuke eda* which signifies a religious offering. It is said to be vulgar and in bad taste to attempt to criticise such arrangements judging them by the ordinary standards. On and after the fifteenth anniversary gayer arrangements and even red flowers may be used, and the *Shin* or centre should be an old moss covered branch, a flower of the season being used for the *Soye*. Flowers the names of which contain the word *Oni* (meaning *demon*) such as the *Oni yuri* (a kind of lily) and the *Oni asami* (a kind of cnicus) are to be avoided.

(**Chûin no Hana**).

FLOWERS FOR THE FORTY NINTH ANNIVERSARY  
OF A DEATH

---

For such an occasion withered branches with white or yellow flowers must be used. Buds are to be avoided and flowers in full bloom and over-blown flowers should be employed. Crossing leaves (*Kasanari ba*), and flowers blooming for the second time in the same year (*Kaeri saki*) are not allowed. The *Tamuke eda* must be used in front of the *Shin*.

(**Gembuku and Hakama-gi no Hana**).

FLOWERS FOR THE FESTIVALS OF COMING OF AGE

---

Arrangements expressive of youthful vigour.

The ceremony called *Hakama-gi* was held on the occasion of a boy first assuming the ceremonial trousers (*Hakama*). That of *Gembuku* was held on the occasion of coming of age, when the locks were cut off, with the exception of the cue worn by adults.

For both of the above festivals flower arrangements must be firm and vigorous with a large proportion of buds and young branches. Faded branches and full blown flowers are prohibited.

**(Kamī no Naye no Hana).**

FLOWERS BEFORE A SHINTŌ SHRINE.

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Each household in Japan has generally two shrines, one to the *Kamī* or household gods of the old Shintō cult, and the other to the *Hotoke* or spirits of deceased relatives, which is Buddhist. For arrangements of flowers before the *Kamī* a full and powerful composition is required. All ugly flowers, those of strong odour, or those having thorns are prohibited. A special branch called *Kao muke no eda*, or the *facing* branch, must be used behind the *Shin* or central line.

Differences between  
Shinto and  
Buddhist ar-  
rangements.

**(Hotoke no Hana).**

FLOWERS BEFORE A BUDDHIST SHRINE.

---

For such arrangements a full and crowded composition must be used and the *Tamuke no eda* must be introduced.

**(Hassaku no Hana).**

FLOWERS FOR THE FESTIVAL OF THE FIRST DAY OF  
THE EIGHTH MONTH.

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The *Hassaku* was a festival specially honoured by *Iyeyasu*, the first of the Tokugawa Shōguns, to celebrate his entrance into Yedo.

Flowers employed on this occasion should be fruit or berry bearing plants or trees, and all faded branches must be avoided.

(*Gencho no Hana*).

FLOWERS FOR THE FESTIVAL OF *Gencho*.

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Use of berry-bearing plants.

This festival occurs on the first day of the wild boar in the eleventh month. To account for this festival it is related that the Chinese Emperor *Rei*, who had three thousand concubines, being unable to obtain any progeny consulted a sorcerer who divined that if the Emperor celebrated this particular day his wish would be fulfilled. The result was as foretold, and this is said to have led to the *Gencho* being kept as a special festival for barren women.

For such an occasion fruit or berry bearing branches are used in combination with small Chrysanthemums (*Kogiku*).

(*Kadode no Hana*).

FLOWERS FOR THE OCCASION OF STARTING  
ON A JOURNEY.

---

Use of returning flowers.

For such an occasion flowers blooming twice in the same year and technically called *Kacri bana*, which literally means *returning* flowers, are preferred. The idea is to express the wish for a safe return.

For the (*Shutsu-jin*), being the occasion of setting out on a campaign, a similar arrangement is adopted.

(*Rôjô or Senchu no Hana*).

FLOWERS ARRANGED ON THE OCCASION OF A SIEGE.

---

Arrangement suggestive of power and resistance.

For such occasions the character of the arrangement should be powerful and the stems of the plants firmly kept together at the base. Bent and cut leaves are to be avoided, as also flowers late in their season, called *Okure-saki*.

(**Biōchū no Hana**).

FLOWERS PLACED BEFORE THE SICK.

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Flowers arranged at the request of sick persons should be put together in a quick and unlaboured manner. The arrangement should be vigorous.

Vigorous arrangement.

(**Kitō no Hana**).

FLOWERS ARRANGED AT TIME OF PRAYING  
FOR THE SICK.

---

Flower bearing trees or plants of the particular season are preferred for such arrangements. The composition should be full and gay, and the lines vigorously arranged. The use of *Matsu* (Pine) *Maki* (*Podocarpus Macrophylla*) and *Omoto* (*Phodea Japonica*) should be avoided.

Full and gay arrangement

(**Hoshi Matsuri no Hana**).

FLOWERS ARRANGED AT THE TIME OF STAR WORSHIP.

---

This festival is kept on the seventh day of the seventh month. Seven different flowers are employed, arranged in three vases. The central of the three vases contains three flowers, of which the *Shin* or centre should be the *Sakaki* (*Cleyera Japonica*), and the other two vases hold each two flowers. In all three cases the stems should be tied together with a five coloured silken cord which for this purpose is called the *Ngai-no-ito*, or cord of prayer.

Astrological arrangement



(*Tsuki mi no Hana*).

FLOWERS FOR THE OCCASION OF MOON GAZING.

---

Pine branches used.

Floral arrangement suggestive of a moonlit landscape.

This festival is on the fifteenth day of the eighth month. For the occasion *Matsu* (Pine) should be used, and between the *Shin* and *Giō* lines of the composition a special branch should be introduced which is fancifully called *Tsukikage no eda* or the *Moon shadow branch*. Also a hollow gap should be formed between the foliage, bounded by a special branch termed *Enkiri no eda*, or dividing branch. The floral arrangement is placed in the recess of the chamber and has no connection with moon-lit landscape seen from the chamber galleries, but in the flower composition itself the idea of a landscape is expressed, the Pine tree being used, and the gap in the branches as well as the *Moon shadow branch* being intended to suggest both the opening through which the moon can be partially observed and the dark branch which crosses its surface. To fully appreciate the analogy one must have lived in Japan and seen the tall rugged pine trees standing out against the starry heavens.

(*Honshi-gata no Hana*).

FLOWERS FOR THE CEREMONY OF RETIREMENT  
INTO A RELIGIOUS LIFE.

---

Arrangement suggestive of the ripeness of years.

For this occasion red flowers and overblown flowers are avoided, and berry bearing trees or plants are preferred.

(Kagi no Hana).

FLOWERS USED ON THE OCCASION OF PROMOTION  
IN RANK.

---

Flower arrangements for such occasions should have buds below and open flowers above, to signify ascent in rank; withered leaves and over blown flowers must be avoided.

Ascent in  
rank suggest-  
ed.

(Amagoi no Hana).

FLOWERS USED ON THE OCCASION OF  
PRAYER FOR RAIN.

---

For such occasions the stems of flowers arranged in a vase are given directions representing the points of the compass, the side to the right of the observer being regarded as East. As it is the East wind which brings rain the *Shin* or central line of the composition must be arranged from right to left, in such a manner as to suggest the East wind blowing.

Direction of  
wind sug-  
gested.

(Hiyori goi no Hana).

FLOWERS ARRANGED AT TIME OF PRAYER  
FOR FINE WEATHER.

---

For such an occasion the cardinal directions of the lines being as above, the *Shin* must have a direction from left to right to express a West wind and fine weather.

(Shi, Ka, Ren Pai Seki no Hana).

FLOWERS ARRANGED FOR POETRY  
MEETINGS.

---

The Enshiu school holds that if a flower subject be chosen for poetical compositions at a meeting

Conflicting  
theories.

that particular flower should be used for the floral arrangement of the chamber, if in season, and should be displayed in a quiet and simple manner. Some authors however hold a contrary opinion, namely that the particular flower treated as subject for poetical composition should not be displayed at the meeting.

(**Shintaku no Hana**).

FLOWERS ARRANGED ON THE OCCASION OF  
A HOUSE WARMING.

---

Charms  
against fire.

Red flowers and leaves, or trees and plants the names of which contain the syllable *Hi*, meaning *fire*, must not be used on such occasions. Such prohibited trees are *Hinoki*, (Thuya obtusa) *Himeogi*, *Gampi* (Lychnis grandiflora), *Himarvari* Helianthus), *Hime yui* (Lilium concolor) &c. The use of the *Hinoki* is specially prohibited as it is the wood anciently employed for striking fire from. By a curious perversion however, some schools approve the use of *Hinoki* branches, the name being phonetically synonymous with the word *Hinoku*, meaning protection from fire. In both cases the leading idea is to invoke protection from the dreaded enemy so destructive to the beautiful wooden buildings of the country.

(**Cha-seki no Hana**).

FLOWERS USED FOR THE TEA CEREMONIAL.

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Hanging ar-  
rangements  
preferred.

As the chambers in which tea ceremonies are held are small, the flower arrangements must be small in scale, simple, and unaffected. A hanging arrangement of flowers is much favoured. Red

flowers and those having a strong scent are prohibited. The following flowers are not used, *Sakura* (Cherry), *Ōboke*, *Bara* (Rose), *Hachisu* (Lotus), *Asami* (Cnicus), *Kinsenkwa* (Calendula officinalis), *Kōhone* (Nuphar Japonicum), *Keitō* (Celosia argentea), *Shikimi* (Anise, *Illicium religiosum*), *Ran* (Orchid), and all flowers having poisonous properties. The displaying of the flower arrangement has its proper order in the tea ceremonial. First the hanging picture (*Kakemono*) is shewn and the first part of the ceremony takes place, after which the guests retire: the *Kakemono* is then removed and the flower arrangement is prepared before the second admission of the guests. Partly with the object of not keeping the guests waiting outside too long, and partly on account of the severe simplicity of the surroundings, the flower composition is made as simple as possible. If a standing vase be used the *Shin* only is employed, if a *Kake-banaike* the *Sō* only is used, and if a *Tsuru-banaike* the *Giō* only is employed. If three stems are combined they must be kept together in one line. Flowers used on such occasions must be well sprinkled with water to look fresh and dew-covered. For tea ceremonies held at night, flowers are not employed. If such a ceremony takes place in a large room instead of the ordinary miniature tea chamber, then both flower arrangement and *Kakemono* may be displayed together.

Order held  
by the floral  
arrangement  
in the cere-  
monial.

(**Kō no Seki no Hana**).

FLOWERS ARRANGED FOR THE INCENSE BURNING  
CEREMONIAL.

All scented flowers of whatever kind are prohibited for such occasions. The use of such

Scented flow-  
ers prohibi-  
ted.

flowers as *Ume* (Plum) *Jinchōke* (*Daphne odora*) *Hama-giku* (*Chrysanthemum Nipponicum*) *Kabuto-giku* (*Aconitum Fischeri*) is specially prohibited. As the incense is burnt upon the floor of the recess (*Toko no ma*), when standing flower arrangements are used they must be placed so as not to intrude, but hanging arrangements are preferred.

Position occupied by the floral arrangement in the chamber.

All important rooms in a Japanese house, large or small, are provided with an ornamental alcove or recess called the *Toko no ma*. In the superior class of rooms this recess is of large proportions occupying half of the side wall, and is provided with a raised and lacquered floor and with fine pillars of rare wood. The remainder of the wall space on this side of the room is occupied by a corresponding recess furnished with ornamental shelves and cupboards and called the *Chigai dana*.

The floral composition is placed upon the floor of the *Toko no ma*, unless it be a hanging arrangement, in which case it is hung to the side pillar of this recess. The back wall of the *Toko no ma* is the surface upon which the *Kakemono* or roll pictures are exhibited. These pictures are hung singly, in pairs, in triplets, or occasionally in fours. It is most important that the floral arrangement should not clash with the picture arrangement, and the general rules with this object in view are as follows.

Connection between the position and number of *kakemono* and the floral arrangement.

When two pictures are used a single vase of flowers should be placed opposite to the interval between them. In the case of three pictures, two vases of flowers should be used, one placed opposite to each interval. With four pictures three vases of flowers may be used, disposed in a similar manner opposite to the intervals. Sometimes however instead of three flower arrangements

being employed the central space will be occupied by an incense burner (*Kōro*), a vase of flowers being used opposite the intervals on either side.

In the case of a single *Kakemono* its proportion influences the floral arrangement.

In front of a long *Kakemono* the floral design must be kept low, but when a broad low *Kakemono* (called *Yōkomono*), is used, the composition may be high and full. If however the flowers be placed to one side of the picture this rule may be disregarded. It is sometimes unavoidable that the flowers cover part of the picture, in which case care must be taken not to hide that portion of the painting bearing the stamp and signature. The centre, ends, and tassel of the ornamental roller forming the bottom border of the picture must also be always visible. If the painting contain figures, the faces of such figures must on no account be hidden by the flowers.

Position of  
flowers influ-  
enced by pro-  
portion of  
*Kakemono*.

It is also important that the flower arrangement should accord with the *character* of the picture in front of which it is placed. Thus if the painting represent a landscape with mountains and water (technically called a *Sansui kakemono*) then it is best to use some water plant for the floral design, which by a stretch of imagination may be supposed actually to exist in the foreground of such a landscape. It is necessary to avoid using in the vase flowers similar to those actually represented in the hanging picture for the evident reason that such a juxtaposition might lead to invidious comparisons. If, for example, a *Kakemono* hung in the *Toko no ma* represent plum blossoms, the use of real plum blossoms in front must be avoided, unless, owing to special circumstances courtesy should necessitate

Harmony  
between the  
subject of a  
*kakemono* and  
the floral  
composition.

the violation of this rule, in which case the floral arrangement should be as unassuming as possible so as not to detract from the skill of the painter.

If the painting represent flowering *plants* (*Kusa-no hana*) then the floral arrangement should be made with branches of blossoming *trees* (*Ki no hana*); and the reverse case also holds good. If the hanging roll be a manuscript of Chinese characters (*Boku scki*) the arrangement of flowers in front must be very quiet and simple, but if the composition of a very famous writer, poet, or painter be exhibited, it is best to have no flower arrangement at all so as not to detract from the importance of the treasure displayed. In ordinary cases if a poem be hung up the floral design should tend to illustrate the poem: thus with a *Kiku no uta* (Chrysanthemum poem) Chrysanthemums should be used, and with a *Matsu no shi* (Pine tree poem) Pine branches should be used.

Associa-  
tions founded  
upon tradi-  
tion.

There are certain other associations to be observed between the picture used and the flower arrangement in front, founded upon traditional fancies. *Tō-en-mei*, a famous painter was known to have a remarkable passion for Chrysanthemum flowers, hence it is customary to use Chrysanthemums when a painting by this artist is displayed. Similarly as the painter *Rin-na-sci* is said to have been very fond of plum blossoms, it is customary to place such flowers before his paintings.

Among Japanese art motives are many double associations from animal and vegetable life, commonly used in paintings, such for example are Sparrows in Bamboos, Lions and Peonies &c. In the arrangement of flowers before certain figure and animal paintings these associations are kept as much as possible. For example if the picture

represent *Hotei sama*, one of the Gods of Fortune, Bamboo branches should be used for the flower arrangement. In the same way a Stag painting requires Maples, a Horse painting needs Wild Flowers, a painting of Lions should have Peonies, Tigers require Bamboos, Dragons require Pine branches, and paintings of Chinese children (*Karako*) require Coloured Flowers to be placed in front.

Some writers go so far as to say that the flower arrangement in a chamber should contrast agreeably with the style of the adjoining garden. If the garden be a *Sansui* garden, that is, one containing hills and water, then the floral arrangement in the adjoining chamber should by preference partake of the character of moorland scenery: and on the other hand if the garden be a level waterless one (*Hira nawa*), then the flowers used in the chamber should be suggestive of a water landscape.

Connection between style of flower arrangement and style of adjoining garden.

In large reception rooms (*Shoin*) the flower arrangement should be large and the *Kakemono* should be a landscape executed by a skilled painter, or a famous piece of calligraphy. The work of a young painter is objected to for such important chambers. In small rooms it is better to have no *Kakemono* when flowers are displayed, but simply a tablet hung to the pillar (*Hashira kakushi*).

Reference was made above to the ornamental group of shelves in a Japanese chamber placed beside the *Tokuno ma* and called the *Chigai dana*. Sometimes small floral arrangements are placed upon these shelves, in which case the following rules must be observed. For the top shelf the floral composition should contain the moss covered stump of a tree (*Koboku*), the middle shelf should carry an arrangement consisting of young tree branches, or land

Flowers arranged on shelves in stages.



*plants*, and the lower shelf should have some kind of water *plant* for its floral design. If the middle shelf have *tree* branches then a land *plant* may be used for the lowest.

The *Fukuro dana* is a kind of small ornamental cupboard or cabinet which is often constructed in combination with the shelves of the *Chigai dana*. The slides of these cabinets are sometimes painted with flowers and in such a case one must avoid using the same flowers in the vase placed in front.

Etiquette  
of arranging  
flowers.

There are several points of ceremonial and etiquette insisted on in connection with the art of arranging flowers. Such rules relate both to the conduct of the host and to that of his guests.

Manner of  
inspecting to  
be followed  
by the guests

The proper manner for a visitor to regard a floral composition is to take his seat in the old ceremonial attitude, about three feet distant from the dais on which the flower vase stands, and to place one hand on the knees while the other respectfully touches the mats. It must be remembered that there is always a supposed association between the pictures which adorn the back of the recess and the flower arrangement in front. The guest should therefore first regard the *Kakemono* and if, as is often the case, there are three of these he should observe first the central, then the left hand, and lastly the right hand one. Having thus bestowed his admiration upon the back ground of the scene, he may examine the floral composition in the foreground. In doing so he should first observe the *Shin* line of the design and then gradually examine right and left from top to bottom: it is however considered impolite to put the face behind the branches or to peer too closely into the composition. In expressing admiration it must be done in a gentle and quiet manner, as it shews bad taste

to use loud and exaggerated expressions of approval indiscriminately. The colour of the flowers calls for first praise. The term *Kiasha*, perhaps best translated as *elegant*, is suited for white flowers; *Migoto*, meaning *fine* or *splendid*, may be used for blue flowers; for those of a red colour the word *Utsukushii*, meaning *pretty*, may be employed; *Kekkō*, translatable here as *very fine*, may be applied to yellow blossoms; and *Kusumu*, meaning *modest* or *quiet*, may be used in admiring purple flowers. It is improper to hold a fan in the hand when regarding flowers.

Hanging arrangements should not be observed from a sitting but from a standing and stooping posture.

A guest is often invited by the host to make an extemporary arrangement of flowers, for which purpose he is presented with certain suitable stems and branches and all needful utensils and implements. On such occasions the host should provide a vase three quarters filled with water, which should be placed in the centre of the *Toko no ma* upon a board or miniature table spread with a sheet of paper. In addition to this a flower tray with two or three kinds of cut flowers, which must be just as gathered and not trimmed in any way, a pair of scissors, a knife, a flower cloth of white hemp about sixteen inches square, and a small saw must be placed to the left of the *Toko no ma*. Near to these materials must be put a water jug full of water and several forked twigs suitable for holding the ends of the branches when fixed in the vase. These fixtures are technically called *Hana kubari*. Should the host produce a very rare and valuable vessel for the flower arrangement it is polite for the guest invited to make the floral arrangement to shew diffidence, declining to use so

Arrangement of flowers by a guest.

precious an article on the plea of want of sufficient skill. If pressed however he must attempt a simple and unassuming arrangement. Should the host produce only a small quantity of cut flowers, the guest must do his best with these and on no account ask for more. If not all used the remainder are left on the flower tray and are afterwards removed by the host. In the case of flowers having thorns or bristles the guest must not unceremoniously remove them unless invited to do so. When the arrangement is completed the host and any other visitors present, who have meanwhile remained in the adjoining room, approach in turn the *Toko no ma*, salute and inspect in the manner previously described. The scissors are left near to the flower arrangement as a silent and modest request to correct faults. The designer turns to the host, apologizes for the imperfections and begs that the whole may be removed; the host refuses, saying that the result is everything that could be desired. At such flower gatherings it is particularly recommended that visitors should not attempt bold and ambitious arrangements.

For the entertainment of very superior guests triple arrangements should be used in the *Toko no ma*, namely three *Kakemono*, combined with a statuette (*Oki mono*), an incense burner (*Kōro*), and a flower vase. Such a style is technically called the *Mitsu gusoku*.

Flowers used  
as presents.

In making presents of cut flowers for the purpose of flower arrangements, called *Miage no hana*, they must not be trimmed or they will look as if previously used. The sender must however consider how they are capable of combination into a floral composition and must include *plants* and such materials as are necessary for accessories. The recipient

should also consider carefully how such cuttings will best combine without injury or extensive alteration. If they appear to him quite unsuitable for designing with, it is better to place them in a bunch in the vase without attempting any formal arrangement. Flowers sent as presents should have the bottom of their stems wrapped in paper. There are special forms of paper wrappers used, one for *Ki no hana*, (Tree blossoms) and another of a somewhat simpler design for *Kusa no hana*, (Flowering Plants).

As before observed the different lineal directions imparted to the branches and stems of flowers in a composition are produced by various methods of manipulation such as bending, twisting and crushing, followed by a certain amount of trimming and cutting.

Rules of  
technique.

These stems are fixed and held in position at their base by means of small pieces of wood called *Kubari* (see Plate 24) placed across the neck of the flower vessel. The *Kubari* is generally a short cylindrical piece of wood with a long slit in it, wide enough to hold the stems, this kind is technically called *Togi no kubari*. As such branches are given a lean in one or other direction the slit is generally of a wedge shape, narrower below. This variety in width of opening also enables stems of different diameters to be held efficiently in position. For large arrangements with many branches double and even triple *Kubari* are used ; in which case a broad piece of wood with two or three slits is employed. The *Kubari* should be fixed just below the surface of the water and should not be visible. In large mouthed vessels or *Kago* the flowers are fixed in bamboo tubes concealed in the vessel : these tubes hold the water and receive the *Kubari*.

Methods  
of holding  
stems at  
their base.

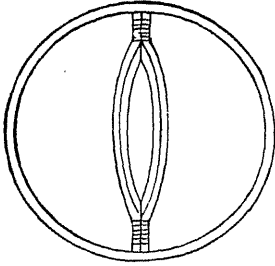
Some Schools affect a rustic simplicity by employing a natural forked stem which is called *Mitsumata kubari*, but most writers agree that the chief point of importance is that the *Kubari* should be effective as it is not meant to be seen.

For flowers placed in broad shallow vessels, such as *Suna bachi* and *Da-darai*, other kinds of *Kubari* are used which are hidden below the pebbles or sand which these vessels contain. One kind called the *Kana ami dome* or *Metal net fastener* consists of a sheet of metal perforated with holes of different diameter to receive the extremities of the different stems or branches (see Plate 24.) Another kind called the *Tsutsu dome* consists of small rings or sections of bamboo of different diameter glued to a wooden board, the different stems finding a lodgment in these, and being partly held in position by the sand or pebbles which cover them (see Plate 24).

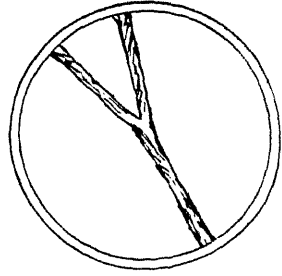
Fancy kinds  
of fixtures.

Other kinds of fancy *fixtures* are employed such as *Kutsuwa dome* or Horse's bit fixture, *Kani dome* or Crab fixture, *Hasami dome* or Scissors fixture, *Kogatana dome* or Knife fixture, *Kusari dome* or Chain fixture, and *Jari dome* or Gravel fixture, (see Plates 25 & 26.) These fixtures are chiefly, as their names imply, various metal implements which are used in such shallow vessels in a fanciful manner to assist by their weight in holding the flower stems in position. Unlike the wooden *Kubari* they are intended to be visible and form a capricious combination with the flower design.

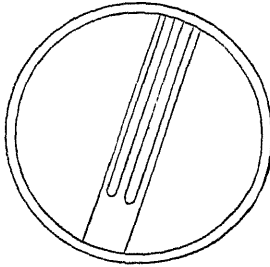
In modern times a *Kubari* made of two pieces of wood hollowed out and bound at the two ends is often used. A splayed or wedge-like form is given to the opening.



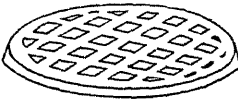
"TIED FASTENER"



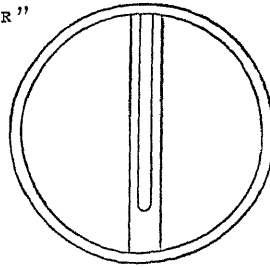
"PRONG FASTENER"



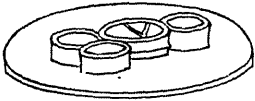
"DOUBLE FASTENER"



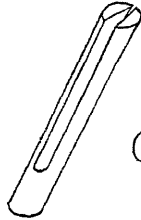
"MESH FASTENER"



"MODERN FASTENER"



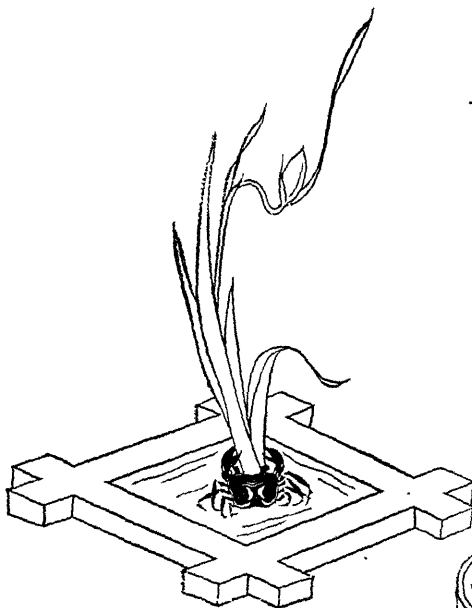
"TUBE FASTENER"







*Kerria japonica* IN "HORSE-TUB," WITH  
"HORSE-BIT FASTENER"



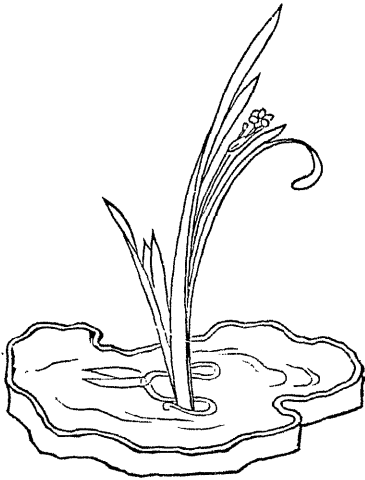
IRIS IN "WELL-FRAME" VESSEL WITH  
"CRAB FASTENER"



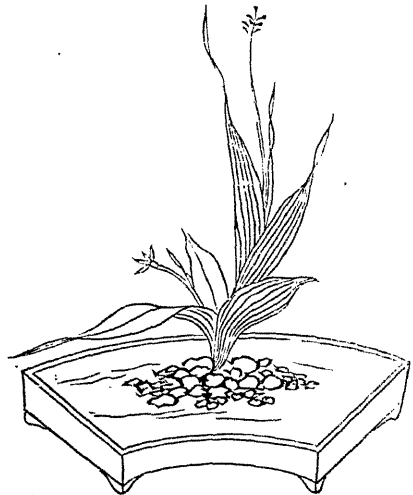
*Rosa rugosa* IN BASIN, WITH "PAPER-  
WEIGHT FASTENER"



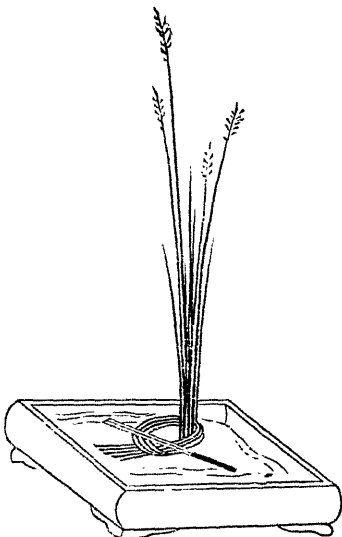




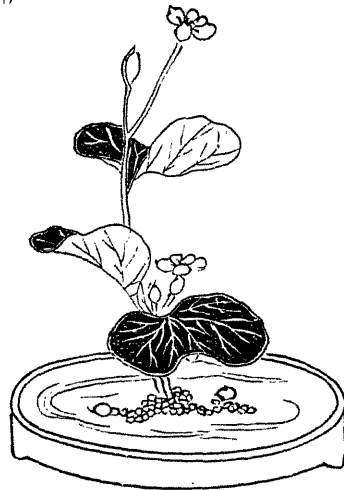
NARCISSUS IN BASIN, WITH "SCISSORS FASTENER"



*Bletia hyacinthina* IN BASIN, WITH PEBBLES  
AS "FASTENER"



*Scirpus lacustris* IN BASIN WITH "KNIFE-AND-  
CORD FASTENER"



*Begonia evansiana* IN BASIN, WITH "CHAIN FASTENER"



Connected with the principal Japanese flowers there are certain traditions which affect their employment in floral compositions. The following are some of the principal of these traditions.

**Botan no Den.**

THE TRADITION OF THE PEONY.

---

The Peony, is said to be the king of flowers in China, and when used in combination with other flowers is entitled to the most important position. It is sometimes called *Fūki-gusa* which means *Distinguished Plant*. As the Peony is large and full in flower a too crowded arrangement of blossoms must be avoided.

Chinese king  
of flowers.

**Hasu no Den.**

THE TRADITION OF THE LOTUS.

---

The Lotus is said to be the king of flowers in India and is consequently entitled to precedence on the *Toko no ma*. It is often called *Hotoke no Hana* or the *Flower of the Buddhist spirits* and on account of its religious character is disliked for occasions of rejoicing. The leaves of this plant play the most important part in the arrangements and there are three forms of leaf, employed called respectively, *Kwako*, meaning style of the past, for open leaves, *Genzai*, or style of the present, for half opened or curled leaves, and *Mirai*, or style of the future, for closed leaves. In ordinary compositions a large open leaf is used for the *Shin*, a half open one for the *Giō*, and a curled one for the *Sō* or *Tomc*.

Indian  
and Buddhist  
king of flowers.

**Sakura no Den.**

THE TRADITION OF THE CHERRY FLOWER.

---

Japanese  
king of flow-  
ers.

The Cherry blossom is regarded in Japan as the king of flowers, and consequently has precedence when arranged with other flowers on the same *Toko-no ma*. Unlike most flowers its branches must be trimmed and trained as little as possible in making into compositions. For the centre of a cherry flower design a somewhat sparse arrangement of buds must be used, for the sides half open flowers, and for the lower *supports* flowers in full bloom in large quantities should be employed.

**Kaidō no Den.**

THE TRADITION OF THE "PYRUS SPECTABILIS."

---

A rival to  
the cherry  
blossom.

This is one of the so called kings of flowers in Japan, and holds high rank and precedence before others. As however it blooms contemporaneously with the Cherry flower and the Peony, if used in combination with these the Cherry flower takes the central position, the *Kaidō* is placed to the right, and the Peony on the left. A fancy name for the *Kaidō* is *Kikkijō-sō* meaning *Plant of Good and Evil*, so named because it is said that this flower flourishes in a house of good fortune, and droops in a house of bad fortune. For this reason some people, preferring to remain in ignorance of their good or ill luck will not plant this flower in their gardens.

When used in artificial arrangements the composition should be full with numerous blossoms. In some styles this flower is called *Kitsudō-sō* or the *Virtue directing plant*, and as such is much used in priests' gardens. It is not suitable for floral compositions on the occasion of fêtes.

**Asagao no Den.**

TRADITION OF THE "MORNING GLORY."

---

This plant being a creeper should be attached to a withered stump, twig, or bamboo stem placed in the vase, round which it should be wound in a direction turning the flowers to the left side. For the *Tome*, or lower part of the arrangement, buds must be used and flowers in full bloom avoided.

Management  
of creeping  
plants.

**Momiji no Den.**

TRADITION OF THE MAPLE.

---

This is one of the most important flowerless trees the branches of which are used as *Flowers* in Japanese compositions. There are two kinds of Maple, the *Haru Momiji* or *Spring Maple* which is red when the young leaves open, and the *Kaede* which is green in the spring and turns red in the autumn. There are several fancy styles of arrangement used for the Maple, as follows.

Numerous  
varieties of  
Maple.

*Asa hi no sashikata* or *Sunrise arrangement*, in which the leaves of the *Shin* or centre should shew their fronts; *Yū hi no sashikata* or *Sunset arrangement*, also called the *Aki no sashikata* or *Autumn arrangement*, in which the leaves of the principal centre should display their under sides.

*Shigure no sashikata* or *Cloudy weather arrangement*, the idea of which style was taken from the wild Maple trees of Ogura yama in Kīōto the leaves of which are often curled by frost. This character is given to Maple arrangements made during the tenth month; the leaves should be curled and sprinkled with spray.

*Tsūten no sashikata* or the *Tsūten arrangement*, named after a spot called *Tsūten* where the Maple

branches dip down into the river: For this style or arrangement green leaves must be used above and red leaves below.

*Tatsuta no sashikata* or the *Tatsuta arrangement*, called after a place of this name where Maple trees overhang the river. In arranging the *Shin* of this style several leaves should be taken off and dropped into the water of the vessel to suggest leaves which have fallen in the river. This style of arrangement is suited for use in the seventh and eighth months before the Maples redden.

#### **Matsu no Den.**

THE TRADITION OF THE PINE.

---

The Pine tree specially honoured as an evergreen

The Pine tree being an evergreen is much esteemed and its use for floral compositions is considered very felicitous. It should not be much trimmed, and an overlaboured arrangement should be carefully avoided. A thick gnarled branch is preferred, and a bold character should be given to the whole.

#### **Take no Den.**

TRADITION OF THE BAMBOO.

---

Peculiar character of the Bamboo.

The Bamboo is strictly speaking regarded neither as a *tree* nor a *plant*. It may be used in the place of either, or it may be merely employed as an auxiliary (*Soye mono*). If Bamboo is employed in a floral composition the use of a vessel made from bamboo must be avoided. A favourite way of using Bamboo is to employ a portion from the middle of a stem or tube with the small twigs

and leaves attached, and in this case the form of cut given to the top of the main stem, which is called the *Kirikuchi*, is important. Sometimes a splice shaped cut is used, and sometimes a horizontal one. If used on wedding occasions the *Kirikuchi* must be hidden by leaves.

**Shō-Chiku-Bai no Den.**

TRADITION OF THE PINE, BAMBOO AND PLUM.

---

The triple arrangement of the Pine, Bamboo, and Plum, is one of the favourite combinations for felicitous occasions. It is specially used at the New Year and for wedding ceremonies. If all three are displayed in one vessel the Pine should be used for the *Shin*, the Bamboo for the *Giō*, and the Plum for the *Sō*. If each be arranged in a separate vessel then the Pine has the central position, the Bamboo is placed on the left, and the Plum on the right. In such arrangements the Plum should have its stem bound with the coloured silk cord called *Mizuhiki*.

New Year arrangements.

**Omoto no Den.**

TRADITION OF THE RHODEA JAPONICA.

---

The plant is esteemed for its beautiful large leaves and the principal art of arrangement consists in a careful disposal of the different leaves in a well balanced composition. The principal leaves are distinguished by the following names.

Management of large leaved plants.

*Shin no ha*, or *Central leaf*, occupying the centre of the design. *Haru no ha* or spring leaf, being a green leaf enveloping the central stem: *Natsu no ha* or *Summer leaf*, a wide leaf used in a drooping manner: *Aki no ha* or *Autumn leaf*, a leaf which is used in the background of the composition,



having its tip withered: *Fuyu no ha* or *Winter leaf*, a withered leaf used in the front. In addition to the above the following leaves are also used. *Tsuyu uke no ha* meaning the *Dew receiving leaf*, a leaf the front of which is curled upwards; this leaf is used in front of the *Shin* in Spring and Summer.

*Tsuyu koboshi no ha* meaning the *Dew dripping (spilling) leaf*, a leaf placed behind the *Shin* having its end curved down. Such a leaf is used in Autumn and Winter arrangements.

*Tsubame guchi no ha* or *The swallow mouthed leaf*, which form consists of two young leaves placed together so as to present a double tip, and which is placed between the larger leaves of the composition. Its use is confined to the first and the twelfth months: in the twelfth month it should be larger than in the first.

The Omoto has small bunches of berries, and a bunch of these should be placed in front of one principal leaf, springing from between two secondary leaves. One bunch of berries suffices for any arrangement not exceeding nine leaves.

Special names are given to different styles of arrangement in which some of the above forms of leaf are employed.

Arrange-  
ment accord-  
ing to season.

*Uchū no sashikata* or *Rainy season arrangement*. This may be used at any time of year. In this style either the *Dew-receiving leaf* or the *Dew spilling leaf* must be used.

*Setchū no sashikata* or *Snow time arrangement*. In this style the above two leaves are both used, the berries are kept low in position, and withered leaves are not allowed.

*Haru no sashikata* or *Spring arrangement*. This style is used in the first month, when many young

leaves with very few withered leaves should be employed.

*Natsu no sashikata* or *Summer arrangement*. This style is distinguished by the use of a very full leaved arrangement. A withered leaf is permitted in the front only.

*Aki no sashikata* or *Autumn arrangement*, distinguished by the use of many withered leaves and no young leaves.

*Fuyu no sashikata* or *Winter arrangement*. This style is peculiar to the twelfth month when many withered leaves and the *Tsubame guchi* leaf should be employed.

#### Yanagi no Den.

TRADITION OF THE WILLOW.

The Willow is used for floral arrangements on felicitous occasions, from the fifteenth day of the eighth month to the first day of the third month. As the branches of this tree droop, care must be taken to avoid an arrangement in which branches droop on both sides of a composition. The droop should be confined to one side, and an annexed *plant* or *tree* branch must be placed on the other side of a composition. If however employed at the anniversary of a death both sides of the arrangement may droop. In using branches of the Willow it is a common practice to tie the long drooping stems into a loose loop. This custom is said to have been originated by *Sōhō* the founder of the *Enshū* school, who found it otherwise difficult to prevent the long branches trailing upon the mats, in standing arrangements. The custom became afterwards a piece of affectation applied even to hanging arrangements.

Looping up  
of trailing  
branches.

**Sakaki no Den.**

TRADITION OF THE CLEYERA JAPONICA.

---

Sacred tree  
branches.

This tree, often called the Cypress, has a very sacred association in Japan, being specially the tree of the gods and supposed to be the most ancient of all trees. It grows abundantly in the groves of many old temples and its branches are used for religious ceremonies and flower arrangements. The term *Sakaki* has come however to be applied to other trees growing in temple grounds. For example, the *Sakaki* of the *Tatsuta* temple is the Maple, that of the *Mirwa* temple is the Cedar, and that of the *Adzuma-no mori* shrine is the Camphor tree. In using the branches of any of the above trees for *Shintō* ceremonial arrangements the compositions should be full leaved with a direction towards the South.

For the Buddhist ceremonials the *Shikimi* (*Illium religiosum*) is used and the arrangement has a Northern direction.

**Tsubaki no Den.**

TRADITION OF THE CAMELLIA.

---

The Camellia  
honoured  
as an ever-  
green.

There is a prejudice against the Camellia on account of the fragility of the flower, which falls to pieces at the slightest touch; it is nevertheless much esteemed as being an evergreen. The famous *Ogasawara* mentions the following reasons for the high estimation in which the Camellia should be held. It is recorded that in the time of the gods, *Sosa nō no mikoto* and his consort *Inada*

*hime* built a palace and as a token of unchanging fidelity for eight thousand years planted a Camellia tree. This tree is said still to exist in the province of *Izumo* and is called *Yatsu yō no Tsubaki* or the *Camellia tree of eight thousand years*. Another reason assigned for the high estimation in which this tree is held is that the pestle in which the rice for the wedding cake is ground is made of its wood.

**Chōshun no Den.**

THE TRADITION OF THE CHŌSHUN.

---

This plant is regarded as felicitous because it lasts longer than any other. For this reason it receives the fancy name of *Gekki-sō* or *Month to month plant*. Some people object to its use on important occasions on account of its thorns, but there is no objection to removing the thorns.

Use of thorny plants.

**Mizu Kuguri no Ume no Den.**

TRADITION OF THE WATER DIVING PLUM.

OR

**Yo Naka no Shimizu no Den.**

TRADITION OF THE RURAL SPRING.

---

With regard to these special arrangements it is related that *Sōhō* upon a certain hunting expedition saw in the mountains a large plum tree one of the branches of which bent into the stream below, the extremity again rising upwards clad with blossoms. Being struck with the effect, he applied it to artificial arrangements of plum branches in shallow water vessels.

Fanciful arrangement of plum blossoms.

**Enzan, Kinrin no Den.**

TRADITION OF THE DISTANT MOUNTAIN AND  
NEAR FOREST.

---

Arrange-  
ment sug-  
gestive of  
a mountain  
landscape.

This fancy is applied to flower arrangements placed in bamboo vases having one top and two side mouths. In such vessels a water *plant* should be placed in the highest position, a land *plant* in the middle, and a *tree* branch below, the idea being to suggest the scenery of a mountain lake with fields on the mountain slope and a forest at the base. With this object in view the *tree* branch below must be high in arrangement to keep up the idea of a near foreground, the water *plant* above should be kept low to suggest distance, and the land *plant* in the centre suggesting middle distance, must be of medium middle height.

**Ha Ichi Mai Hana Ichi Rin no Den.**

TRADITION OF ONE LEAF AND ONE FLOWER.

---

Simplest  
kind of  
arrangement  
with single  
leaf and blos-  
som.

This elementary arrangement of one flower with one leaf is attributed to the famous artist and philosopher Rikiu who on a certain occasion having observed a fence covered with convolvuli gathered one flower and one leaf arranging them in a vase. On being asked why he adopted so modest a design he replied that as it was impossible to rival nature in its grouping, our artificial arrangements should be as simple and modest as possible ; even one leaf and one flower were sufficient, he said, to call for admiration.

### CHARACTER OF FLOWERS.

---

The above principles of arrangement have been called traditions as they are in many cases founded upon traditional fancies handed down from early times. Other more common place rules exist for the treatment of special flowers according to their different character and season. All flower arrangements have one of the two following general characters namely *Fukki no sashikata* meaning *Rich arrangement*, or *Hin no sashikata* meaning *Poor arrangement*. In the former the flowers are disposed in three or five bold lines, such composition being specially suited for congratulatory occasions. In the latter the arrangement is large but the flowers in small quantities and the character thin and sparse.

General  
rule for char-  
acter of ar-  
rangement.

Branches having flower buds and those having blossoms require somewhat different treatment. It is also necessary to bear constantly in mind the natural character of the particular *tree* or *plant* employed. For example, as the branches of the Peach tree have a straight upward character, arrangements with this tree must partake of such a character. The Plum tree on the other hand being of a bent and irregular nature, a similar character should be given to it when used in artificial compositions.

Special rules  
for character  
of arrange-  
ment.

Again among trees and flowers of similar species there are distinct differences of character in growth which must be observed.

Difference  
of character  
among flow-  
ers of similar  
species.

The *Kakitsubata* and *Ayame* for example, which are different species of Iris, have a different character; so with the Summer Chrysanthemum and winter Chrysanthemum; the common Pine and Five leafed-pine; the Peony and the Tree Peony, etcetera. Also

the Wistaria and the Willow are both used for their trailing stems but the character of arrangement is entirely different in each.

The Japanese have a general name *Kōyō*, difficult to translate, applied to the red and golden coloured leaves of different trees in the Autumn. Three distinct colours, red, light red or yellow, and warm green are recognised as the principal Autumn tints. For ordinary artificial arrangements of such changing leaves the *Shin* should be red, the *Giō*, light red or yellow, and the *Sō* or *Tome* should be green.

The following rules and remarks apply to the character of certain favourite flowers.

**Kakitsubata.**

(*IRIS LÆVIGATA*).

---

This plant is common to all four seasons and when used requires to be treated in character with the particular season. In Spring the leaves are stiff and straight, with no curl, the flower stems are short, and the flowers low down.

In Summer the leaves are full and numerous, and there is much spirit in the flowers.

In Autumn the flowers are tall and the leaves bent and curled. In Winter the leaves are partly dead and withered and the flowers are weak and drooping.

**Suisen.**

(*NARCISSUS TAZETTA*).

---

This plant is arranged also in somewhat different manners to accord with the particular month in which it is used. Before the winter solstice the *Shin* should be arranged straight and the flowers

kept low. After this period the leaves should be bent, thickly arranged, and the flowers placed high. If used in Spring time the leaves should be limp and drooping, the flowers long, and their stems bent; the leaves should have their sheathes on and the whole arrangement must be made to appear as if growing in the water.

**Azami.**

(ARGEMONE MEXICANA).

---

With this flower a large leaf should be used at the bottom, which is technically called the *Doha* or Earth leaf.

**Fuji.**

(WISTARIA).

---

Behind the *Shin* in an arrangement of Wistaria should be introduced a drooping branch called the *Enkō* branch, named after a certain species of long armed monkey which often swings itself on the branches of such creepers.

**Yamabuki.**

(KERRIA JAPONICA).

---

When this plant is artificially arranged a special stem having its end a little withered and called the *Tsuyu no eda* or *Dev branch* should be introduced at the front.

**Ume.**

(PLUM).

---

One of the favourite kinds of Plum branch is called the *Zurwaye*, consisting of a piece of old trunk with young straight sprouts springing from it. This kind of branch must not be used before



the winter solstice. After the first month it may be used as the *Shin* of an arrangement, and then the new branches should spring from a bend or knot in the trunk. If red Plum blossoms are used in a combined arrangement they should be placed in the front of the composition.

**Hana Shōbu.**

(IRIS LAEVIGATA).

---

In arranging this plant the three centre-most leaves should be long and a special leaf called the *Kammuri ba* or *Cap leaf* must be placed as a back ground to the principal flowers.

**Ayame.**

(IRIS SIBIRICA).

---

The principal front leaves of this plant should be arranged in three steps or gradations, and the use of many leaves must be avoided.

**Shaga.**

(IRIS JAPONICA).

---

This plant should be arranged with four front leaves long or short at will, but no leaves should be placed behind the *Shin* or central stem.

**Yoshi, Ashi and Gama.**

(REED, RUSH AND BULL-RUSH).

---

Generally speaking in arranging these water grasses the *Shin* or centre should be partly withered and round the stem younger sprouts should be used.

When flowers are arranged during the high winds of the eighth month (present September) a bending character may be given to the whole composition to look as if blown by the wind.

#### ARTIFICIAL PRESERVATION.

---

Various methods are in use for prolonging the vitality of cut branches and plants used in flower arrangements. As a rule *Shūgi no hana*, by which is meant those plants which are used on felicitous occasions, should not be thus artificially treated, though the *Bamboo* is often made an exception to this rule. The methods of preservation as applied to different plants are as follows.

Methods of  
artificial per-  
servation.

The *Bamboo* should be cut in the morning at 4 A.M. and the bottom division or knot removed, leaving the upper division untouched. Then about fifty eight grains (1 *momme*) of cloves stewed in hot water should be filled in to the tube from below, the bottom being afterwards closed up. It is then laid horizontally until the liquor inside cools, and emptied, after which it is ready for use.

The *Wistaria* should have its cut stem burnt and then immersed in *Sake*, after which it is ready for use.

With regard to *Maple* branches the very red leaved kind will not last well but the lighter coloured sort is more lasting. When cut the leaves should be immersed in water for an hour before use, this process contributing to the vitality.

For the *Lespedeza* the cut end of the stem must be burnt.

For the *Hydrangea* the cut end of the stem must be burnt to charcoal, it is then ready for placing in water.

For the *Willow* the cut stem should be spliced off and a drug called *Senkin* being tied round it, it should be immersed in water for one night.

It may be taken as a general rule that all flowers which suck up water with difficulty are improved in vitality by treating the end of their stems with fire or hot water. Generally speaking land plants are better treated by burning, but for water plants the hot water treatment is best.

The *Nuphar Japonicum*, a water plant much esteemed and called the *Kōhone*, should be selected from a shallow spot and cut during the heat of the day. A liquor composed of cloves boiled in tea should be blown into the cut stem as this prolongs its vitality.

The *Morning glory* should be cut at night whilst the flowers are closed and the buds should be immediately bound up with soft paper. The paper is removed in the morning at the time of arranging the flowers.

The *Begonia Evansiana*, called the *Shūkaidō*, should be cut in the early morning the knots removed with a sharp knife and the whole immersed in water before arranging.

The *Monochoria vaginalis*, called the *Miznaoi*, when cut should have about one inch of the end immersed in hot water until the colour changes, and it must then be dipped deeply in cold water, after which it is ready for use.

The *Aster* should have its end burnt and then immersed deeply in water.

The *Senecio Kaempferi*, called the *Tsurwabuki*, is treated in a similar manner to the *Monochoria vaginalis*.

The *Argemone mexicana*, called *Azani*, should have its stem tightly tied round with soaked paper.

at a point five or six inches above the cut end. The end should then be burnt with a flame, after which the paper is removed and the flower is ready for use.

The *Nandina domestica*, called *Nanten*, is of straight and very brittle stem. The parts to be bent must be wrapped in wet paper and the paper is then burnt. After the paper is burnt to ashes it will be found that the stems can be easily bent at these places. When bent to the forms required they are tied with string and put in water for some time.

#### PRACTICAL EXAMPLES.

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As practical examples of flower arrangement are given several illustrations of defective compositions side by side with the same altered and improved.

Practical lessons in flower arrangements.

Plates 27 and 28. In Plate 27 the *Yamabuki* (*Kerria Japonica*) is shewn placed in a standing vase with its branches very much in the form assumed when first cut. The defects of this arrangement are the stiffness of the central stem, the weak and open appearance of the different branches near the base, the parallelism of some of the smaller stems, and the general fullness, irregularity and formlessness of the whole. Altered, as in Plate 28, the *Shin* or central branch assumes a graceful double curve, the different branches are united at the base, the curve of the secondary branch is altered and some of the smaller stems are removed. The whole resolves itself into five governing lines.

Plates, 29 and 30. In Plate 29, the *Ran* (Orchid) is shown in a standing vase in an almost symmetrical arrangement. One of the principal faults is this same regularity and the straightness of the central leaf. The distribution of the *In* and *Yō* of the leaves

is bad ; by which is meant that the variety and balance of front and back of the leaves is not obtained. Altered and improved as in Plate 30, the stem of the central leaf is curved gracefully, and it shows mainly its front surface. The other leaves are kept firmly together at their base and arranged so as to reveal portions of their fronts and backs in such a way that the *In* and *Yō* elements are judiciously balanced. The general form of the composition assumes a trilineal group of *Shin*, *Giō* and *Sō*.

Plates 31 and 32. In Plate 30, the *Kō-demari* (*Spiroea cantoniensis*) is shown carelessly arranged in a hanging bamboo vase with a side mouth, called *Shishū guchi hanaike*. Here the central branch is too long for a hanging arrangement, which requires that the *streamer* should be longest : the whole is too spread, and the branches are too numerous. Altered as in Plate 32, the *Shin* is shortened, the *Giō*, which is a *streamer*, is bent down in a wave-like curve, some of the excessive twigs are removed, and the whole resolves itself into a three lined arrangement.

Plates 33 and 34. In Plate 33 is shown the *Chō-shun* (*Rosa Indica*) arranged defectively in a crescent shaped hanging vessel. The chief faults are the sparsity of leaves, the leanness of parts of the stem, the height of the heaviest open flower and its proximity to the half opened bud, the want of power in the line of the *Shin*, and the cutting of the edge of the vessel by some of the lower leaves. Altered as in Plate 34, the general line is improved, the open flower is placed lower, and the leaves are disposed so as to avoid an appearance of leanness in the principal stem.

Plate 35 shows a defective arrangement of *Iris*. The leaves are badly united at the base, the line of the *Shin* is weak, some of the side leaves are

straggling, and the top flower and bud are too close together.

Plate 36 shows the same arrangement altered. The leaves are united at the base, the general line of the composition improved, the flowers are better distributed, and some of the superfluous leaves are removed.

Plate 37 shows branches of Plum blossoms as gathered and the same after bending and trimming ready for making into a composition.

Plate 58 shews the same branches after dressing arranged together in a three lined composition.

Plate 39 shows a natural sheaf of Iris leaves as plucked and some of the same leaves disunited ready for use in a floral composition.

Plate 40 shows the same leaves re-combined artificially in various ways. The same plate also shows various kinds of flower stems with flowers. The character of these flower stems varies much with the particular season.

Plate 41 shows three different compositions with Iris leaves and flowers together; one with a single flower, another with two, and a third with three flowers.

Plate 42 shows the different character of composition necessary with Summer and with Autumn Chrysanthemums. In each case the peculiar character of the branches before composition is illustrated side by side with the finished arrangement. The Chrysanthemum here shown is of a small kind called *Kogiku*.

Plate 43 shows an arrangement of a pair of vases together with a single *Kakemono* in the *Toko no ma*. The vase on the right side contains the *Shion* (Aster Tataricus) arranged in three lines, and that on the left contains the *Kakitsubata* (Iris Laevigata) arranged

also in three lines so as to balance the opposite composition.

Plate 44 shows an arrangement of *Momo* (Peach blossoms) with *Chōshun* (*Rosa Indica*) in a *Hana kago* (Flower basket). In this composition the Peach branches are distributed into the two lines of *Shin* and *Sō* and the *Chōshun* occupies the position of the *Giō*.

Plate 45 shows an arrangement of *Take* (Bamboo) combined with *Kōhone* (*Nuphar Japonicum*) in a bronze sand bowl. As is sometimes customary in such broad flat vessels the arrangement is a double one, the materials being placed side by side detached at the base. The character of the thick stemmed bamboo necessitates vertical tubes cut off with a splice cut, but the leaved branches attached are distributed so as to suggest the trilineal arrangement of the *Shin Sō*, and *Giō*. The *Kōhone* shews an arrangement of seven leaves and two flowers, the longest leaf taking the position of the *Shin* and shewing mainly its front surface, the other leaves are carefully distributed as *supports*, some shewing their front and others their back surfaces.

Plate 46 shows an arrangement of *Kiku* (*Chrysanthemum*) with seven flowers, in a fancy bronze vase. Here the trilineal distribution of stems and the disposition of the flowers and buds are to be noted. The lines are of somewhat exaggerated curves and the *Giō* partakes almost of the character of a *streamer*.

Plate 47 shows an arrangement of *Shiro Shakuyaku* (white Peony) with seven flowers in a high bronze vase. The *Shin* and *Giō* lines are very distinct, but the *Sō* is suggested only by a single leaf and flower placed on the right.

Plate 48 shows an arrangement of *Nadeshiko* (*Dianthus superbus*) in a bronze vase placed as

is common a little to one side of the mural picture. Seven blossoms are used and the arrangement is a trilineal one, the *Shin* being however double.

Plate 49 shows an arrangement of *Chōsen Asagao* (Corean-convolvulus) in a bronze vase upon a high wooden stand. The floral arrangement is placed quite at the side of the picture so as not to cross it. The composition has three blossoms.

Plate 50 shows an arrangement of *Ha-ran* (Leaf-orchid) in a hexagonal bronze vase upon a lacquered stand. The composition is on one side of the picture, one leaf just crossing it, but not so as to hide any important portion. The leaves are distributed in three main lines and shew their front and under surfaces in variety.

Plate 51 shows a five lined arrangement of *Goyō no matsu* (Five leaved Pine) in a high standing vase of bronze.

Plate 52 shows an arrangement of *Nanten* (*Nandina domestica*) in a fancy bronze vase. This is a five lined composition with five bunches of berries and leaves. The *Giō* line is curiously looped into a knot.

Plate 53 shows the *Shō-chiku-bai*, or favourite combination of Plum, Bamboo and Pine, treated in a fanciful manner. The vase itself is a cylinder of natural bamboo with a little sprout attached to it. The Pine and Plum branches are inserted in this, the Pine forming the *Shin* and *Giō* lines, and the Plum forming the *Sō* line and augmenting the *Shin*.

Plate 54 shows a five flowered arrangement of Narcissus in five lines placed in a bronze vase. The leaves are carefully grouped and curled so as to reveal partly their under surfaces.



Plate 55 shows an arrangement of Pine, Plum and Bamboo (*Shō-chiku-bai*) in a saucer-shaped bronze vase. The Pine branch occupies the position of *Shin*, the Bamboo, which in this case is a thin leafy branch, occupies the place of *Giō*, and the Plum branch is used as a *streamer* for the *Sō* (*Sō-nagashi*).

Plate 56 shows the arrangement of a handsome leaved plant called *Gibōshi* (*Funkia ovata*) in a simple bronze vase. Seven leaves and three bunches of flowers are employed, and the leaves are carefully curled and arranged with due regard to the *In* and *Yō*, or *male* and *female* character.

Plate 57 shows a curious arrangement with a long stalked Cabbage (*Ha botan*) in a bowl shaped vase. The arrangement is peculiar but resolves itself into five lines.

Plate 58 shows an arrangement of a Plum branch in a broad flat bronze basin. The composition is trilineal the *Sō* branch being a *streamer* and made to dip into the water of the vessel. Such an arrangement is called the *water diving plum*, the style having been originated by *Sō-bō* who is said to have taken the idea from nature.

Plate 59 shows the *Yamabuki* (*Kerria Japonica*) arranged in a circular tub such as is used for horses called *Ba-darai*, and held at the bottom by a horse's bit. It is placed to one side of the hanging manuscript.

Plate 60 shows a hanging flower basket attached to a pillar tablet (*Suika*) containing a simple arrangement of Plum blossoms together with a plant called *Fukujū-sō* (*Adonis amurensis*). The Plum branches are arranged to form the *Shin* and *Sō* of the composition, and the *plant*, *Fukujū-sō*, occupies the position of *Giō* or *Soye*.

Plate 61 shows a hanging and standing arrangement used together. The hanging arrangement consists of a branch of drooping cherry tree (*Shidare sakura*) in a vase shaped flower basket with a tablet behind it. The standing arrangement consists of Irises as composed in three lines with two flowers, placed in a low bamboo vessel. The two together make a combination of *Ki* and *Kusa* or *tree* and *plant*.

Plate 62 shows a fanciful arrangement of Wistaria in a hanging bronze vessel, shaped like a boat. A large trailing branch or *streamer* occupies the position of the *Giō* and hangs down at the back of the vessel with two bunches of blossoms. The other stems occupy the places of *Shin* and *Sō* with three bunches of blossoms.

Plate 63 shows a hanging arrangement of *Hagi* (Lespedeza) in a crescent shaped bronze vessel. The lines of *Shin* and *Giō* are kept within the horns of the crescent but the *Sō* is treated as a *Nageshi* and trails down crossing the side of the vessel in a long sweeping curve. The relative position of the hanging manuscript in the *Toko no ma* is shown.

Plate 64 shows the arrangement of a branch of *Sonae* (A kind of Fir) with *Kakitsubata* (Iris) in a large handled Chinese basket (*Hanakago*) of what is called the *Hokoji* shape, after the name of its maker. The Fir forms the *Shin* and *Sō* of the composition the *Sō* crossing the handle as a *streamer*. The Iris with three flowers is arranged in the position of the *Giō*.

Plate 65 shows an arrangement in a tall double mouthed bamboo vase. The top mouth holds a *Shakuyaku* (Peony) arranged in two lines of *Shin* and *Sō* with five flowers; and the side mouth below contains a trilineal arrangement of *Kakitsubata* (Iris)

with three flowers. The Iris while possessing in itself three lines of *Shin*, *Giō*, and *Sō*, is so placed as to balance the upper arrangement of Peony and occupy the position of *Giō* with reference to this trilineal composition. It is to be observed that the Peony, occupying the higher position, is a *land plant*, and the Iris placed below is a *water plant*.

Plate 66 shews an arrangement in a tall three mouthed bamboo vase. At the top is a trilineal composition of white plum blossoms (*tree*); in the middle is a three lined and flowered Narcissus (*water plant*); and below is a three stemmed arrangement of Chrysanthemum having five flowers (*land plant*).

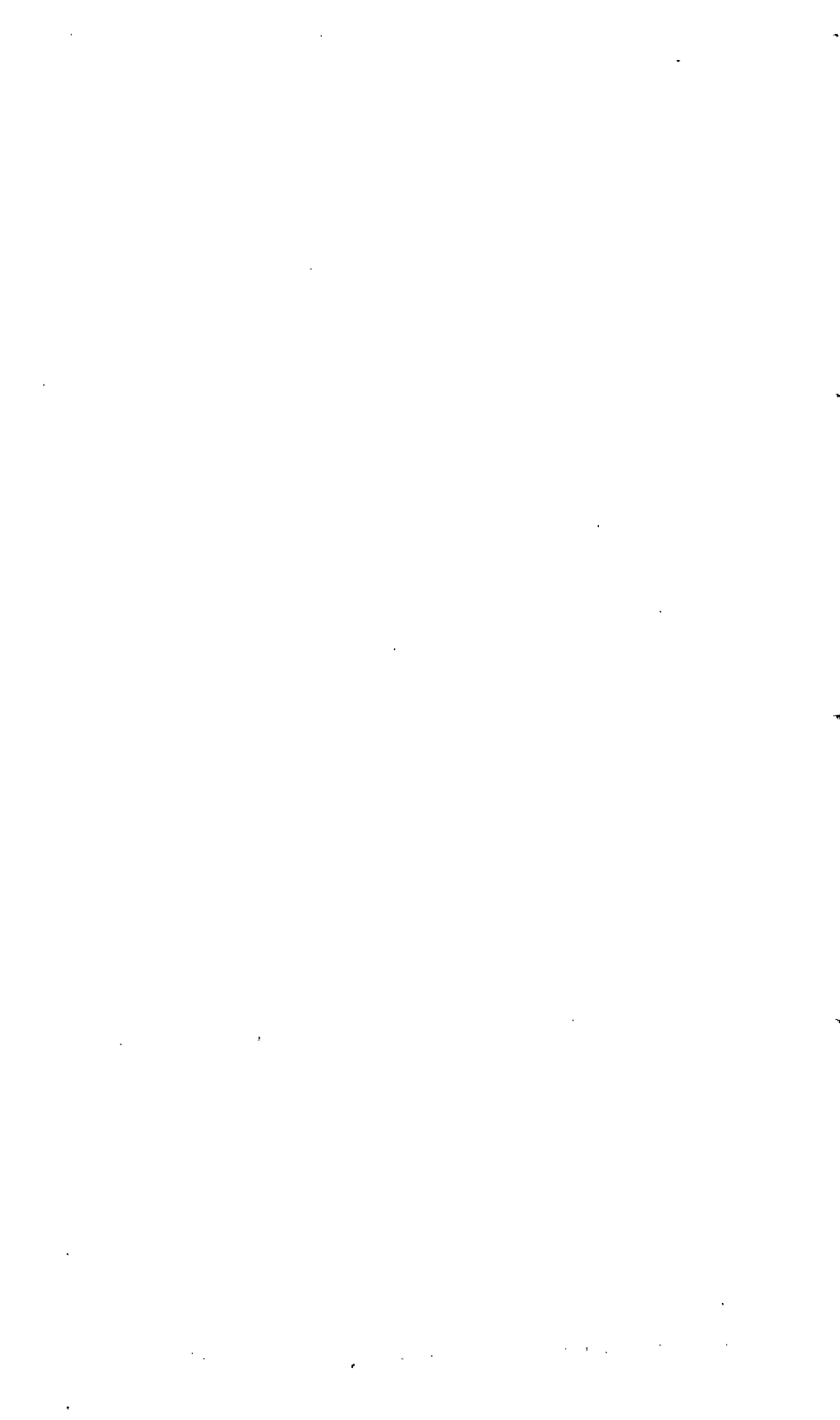
Plate 67 shews a seven leafed arrangement of *Kōhone* (Nuphar Japonicum) with two flowers, placed in a fancy bronze vase with a fish shaped base upon a lacquered stand. The *Shin* leaf reveals its front and the other leaves reveal their front and back surfaces in carefully balanced variety. It is to be observed that the *Kakemono* hung to one side of the flower arrangement is a water scene, and the *Kōhone* is a *water plant*.

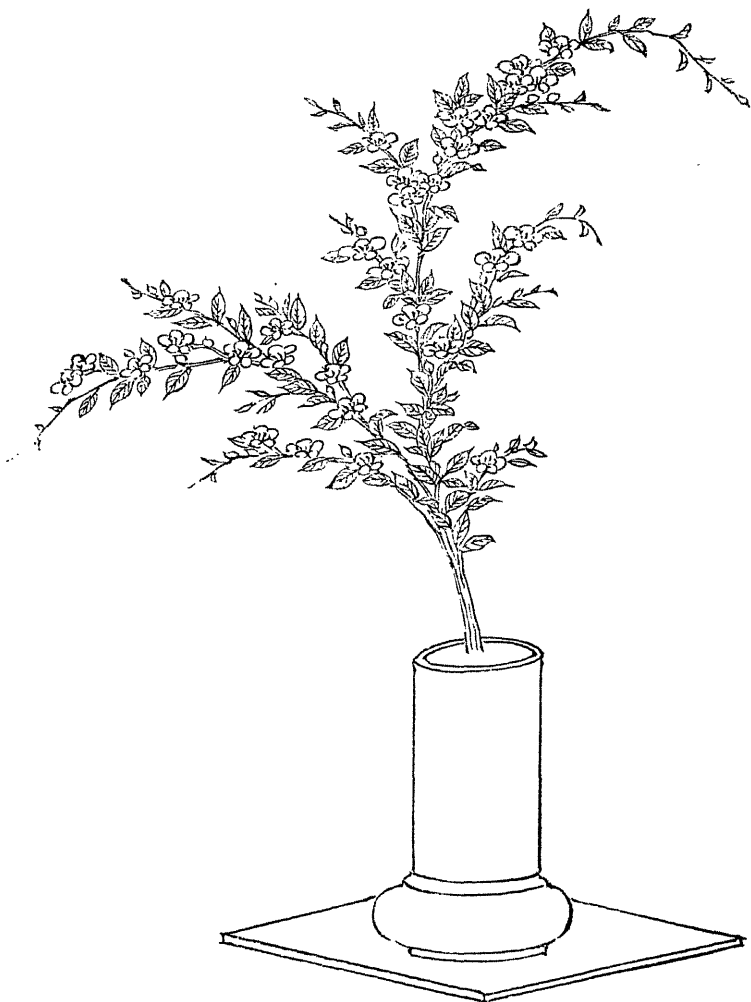
Plate 68 shews a hanging arrangement of Clematis with two flowers placed in an iron hanging vase of gourd shape hooked to the pillar of the *Toko no ma*. The arrangement is informal and as such suited for a small tea room. There is a fanciful connection between this flower, which is called *Tessen* (*Tetsu sen*) and the material of the vessel which is Iron (*Tetsu*).

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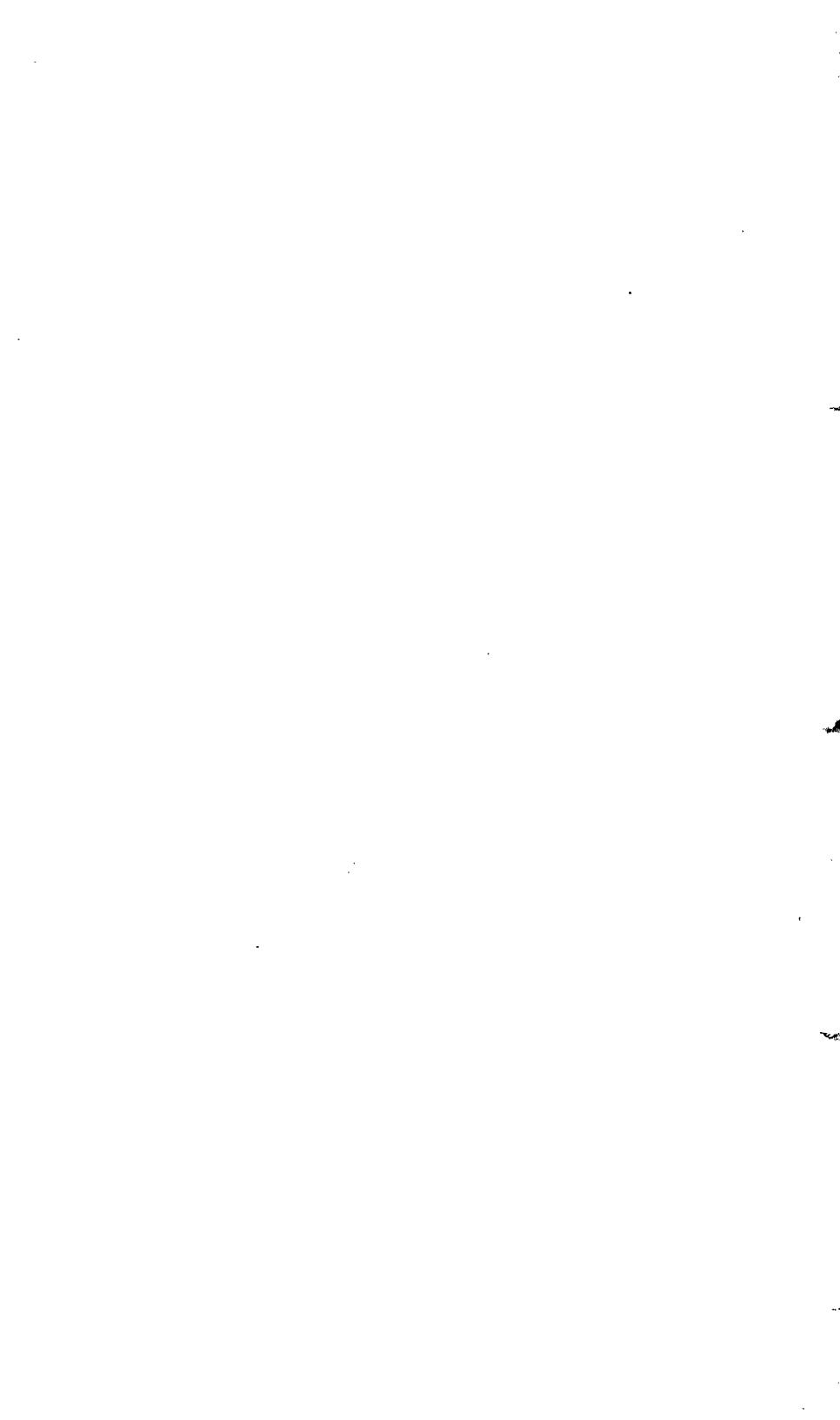


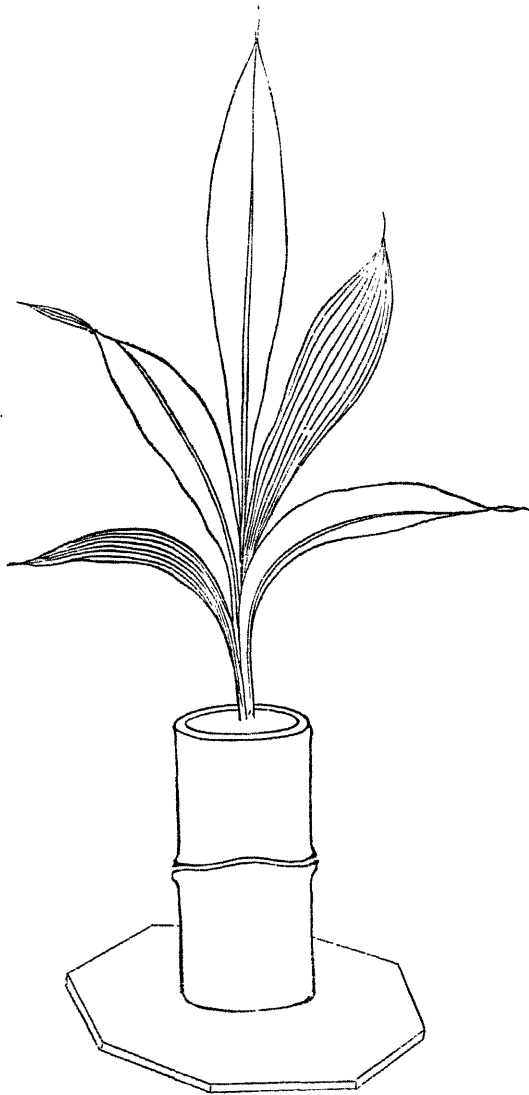
Unstudied and defective arrangement of *Kerria Japonica* (*Yamabuki*).





Altered and satisfactory arrangement of *Kerria Japonica* (*Yamabuki*).

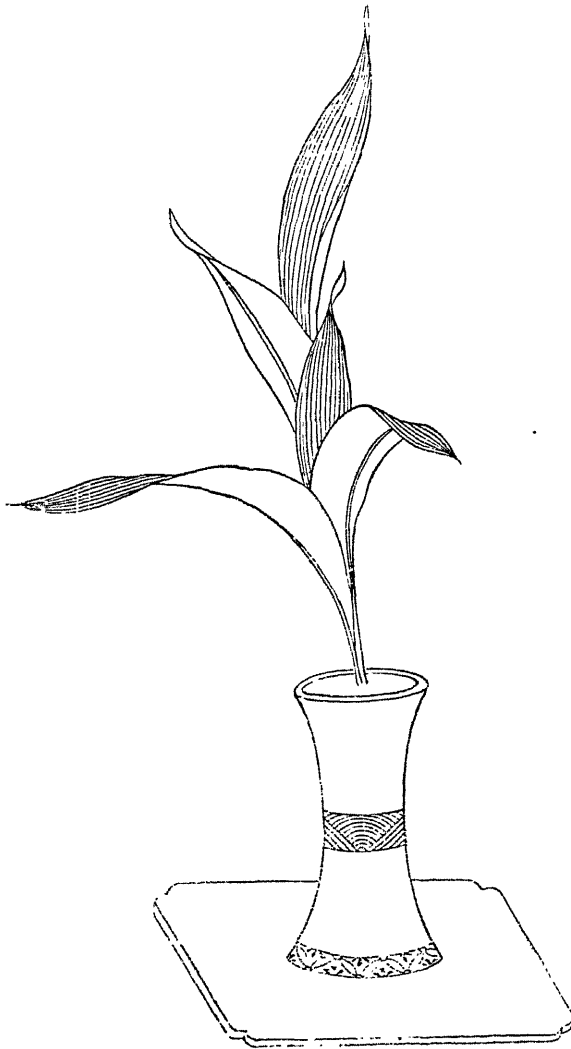




Defective arrangement of Orchid (*Ran*).

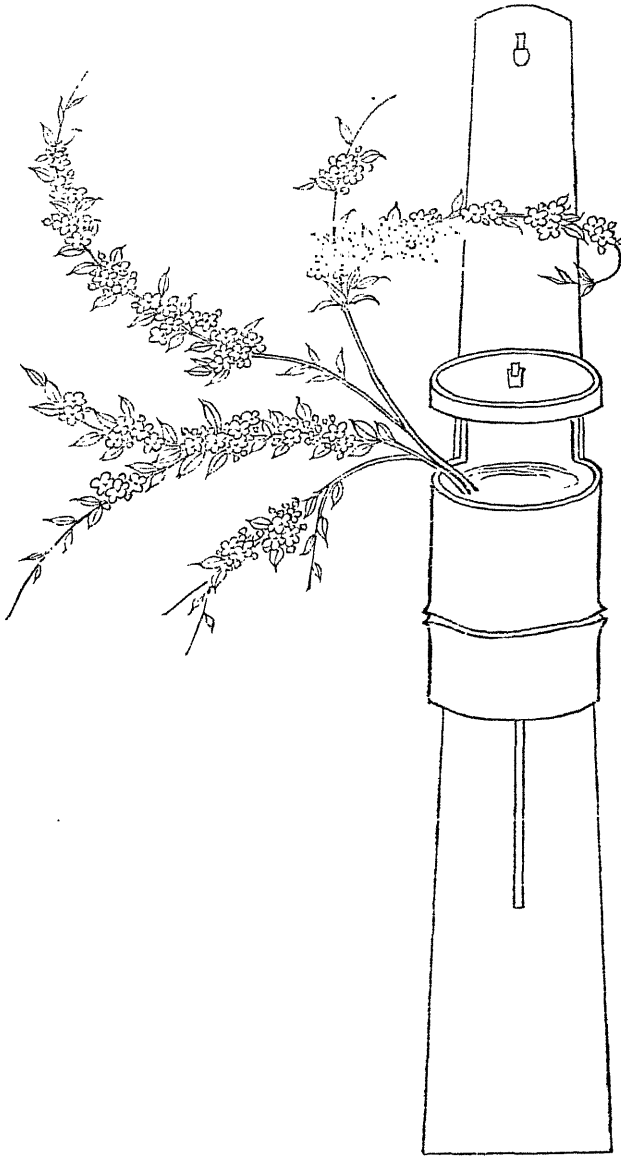






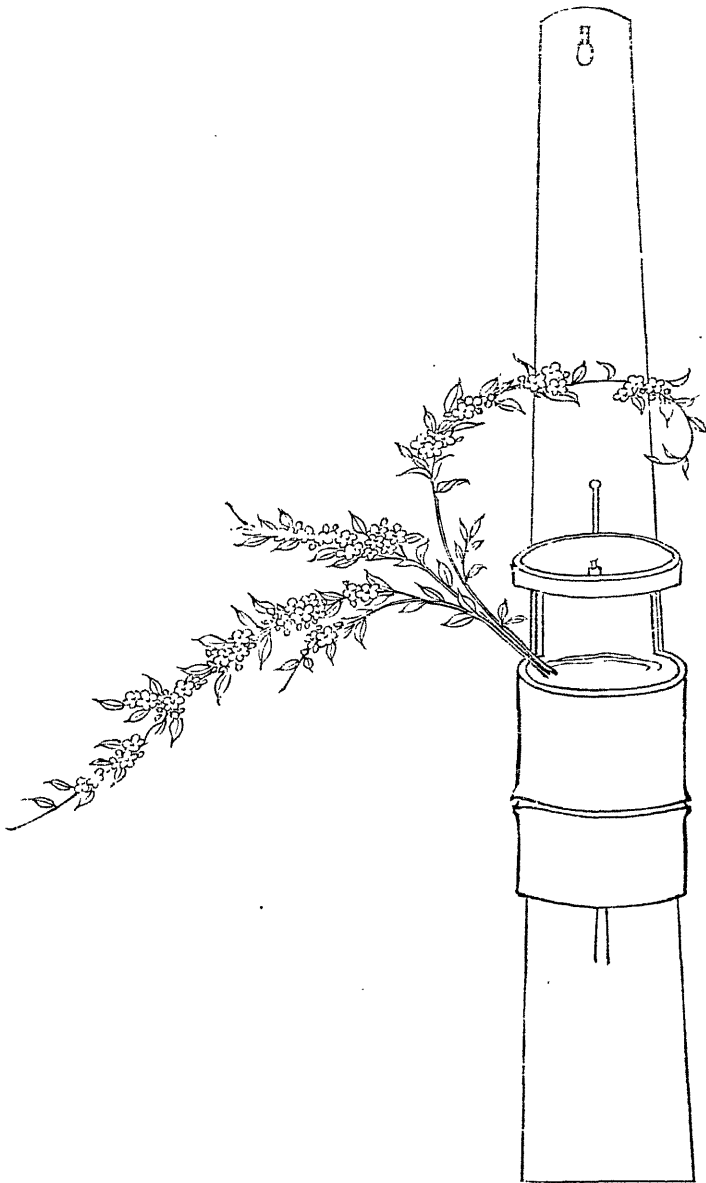
Altered arrangement Orchid (*Ran*).





Defective arrangement of *Spiraea cantoniensis* (*Kodemari*).





Corrected arrangement of *Spiræa cantoniensis* (*Kodemari*).





Defective arrangement of *Rosa indica* (*Chōshun*).

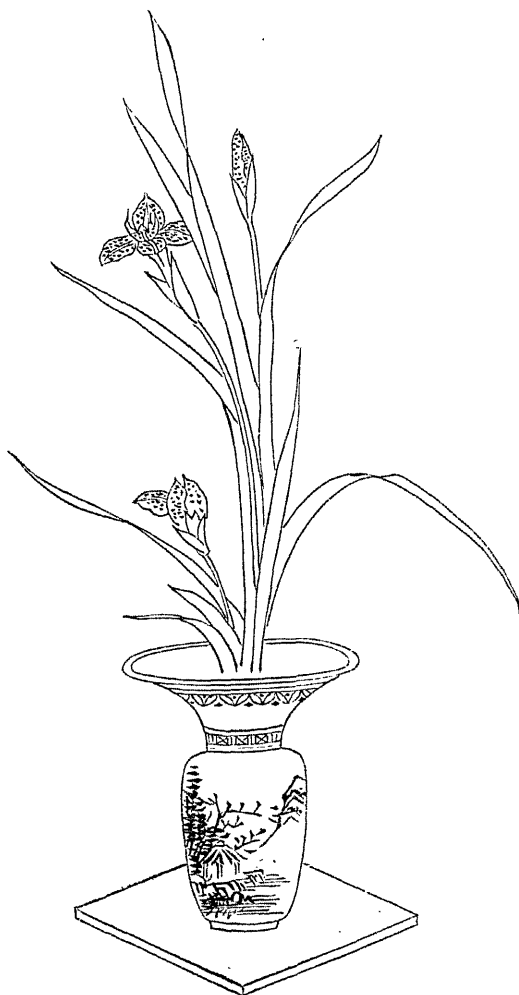






Altered arrangement of *Rosa indica* (*Chōshun*).





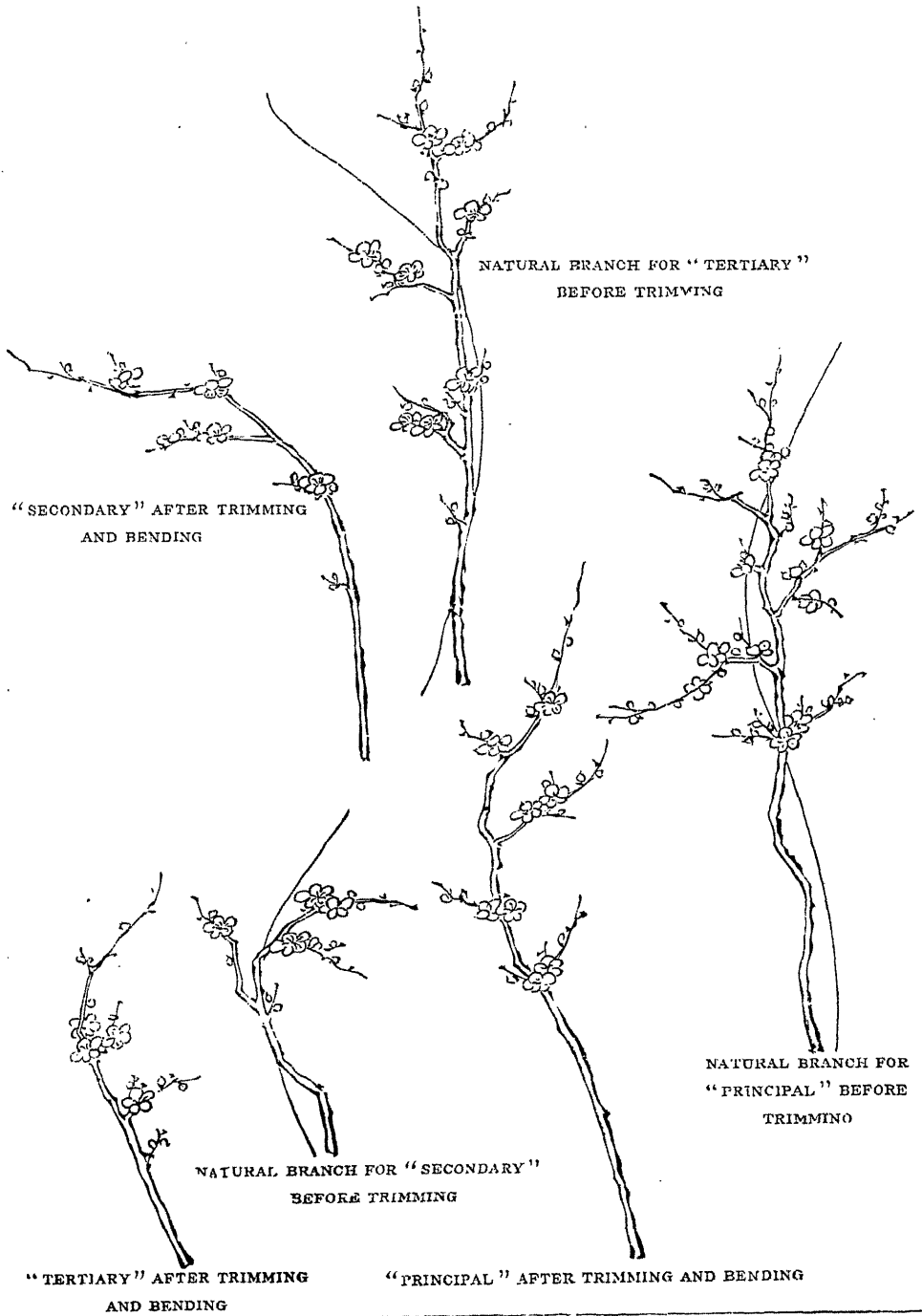
Defective arrangement of Iris (*Hana shōbu*),





Altered arrangement of Iris (*Hana shōbu*).

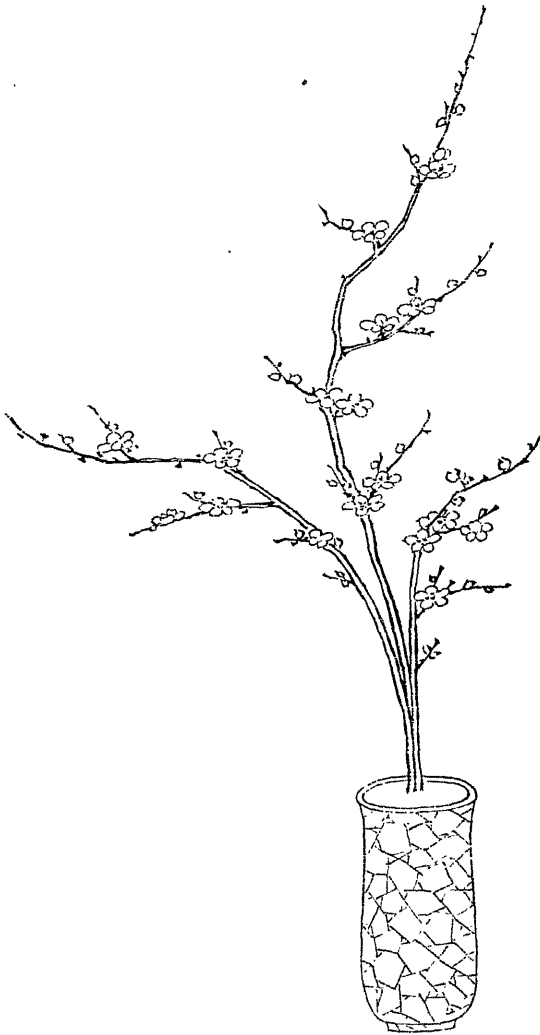




Natural and altered forms of plum branches for trilineal arrangement of "Shin," "Giō," and "Sō."

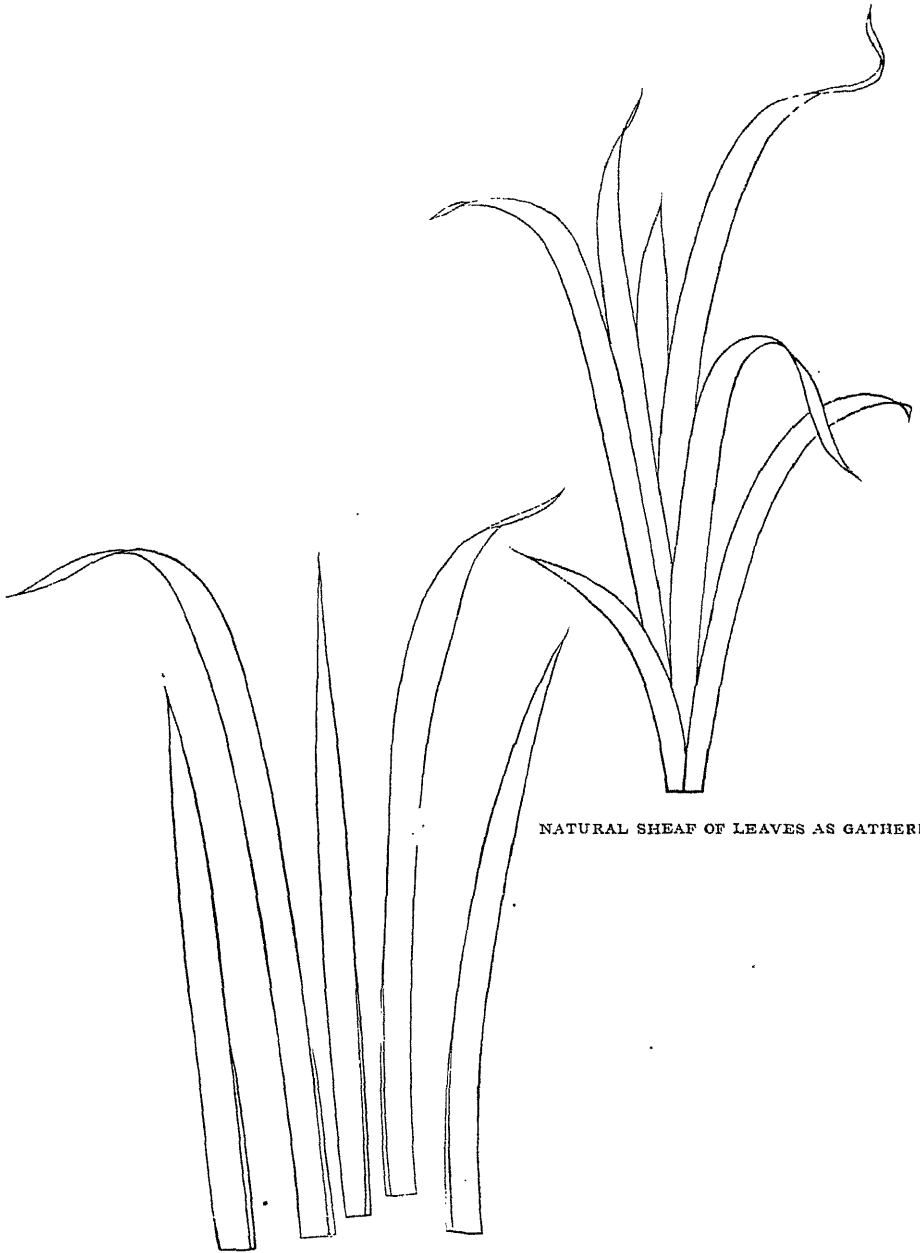






Altered plum branches (see plate 37) arranged together in lines of *Shin Giō* and *Sō*.



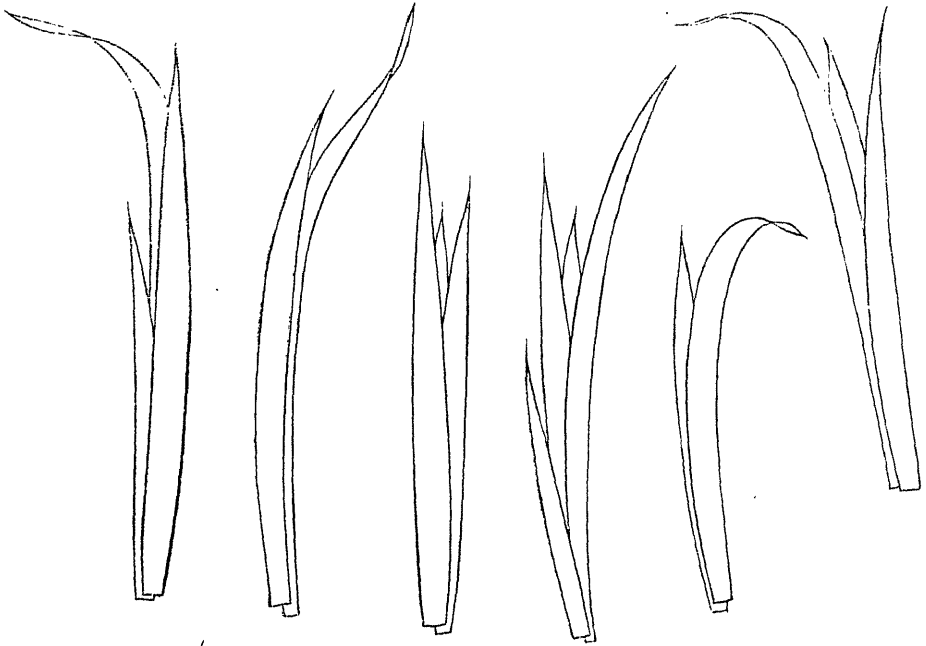


NATURAL SHEAF OF LEAVES AS GATHERED

LEAVES SEPARATED FOR ARRANGING



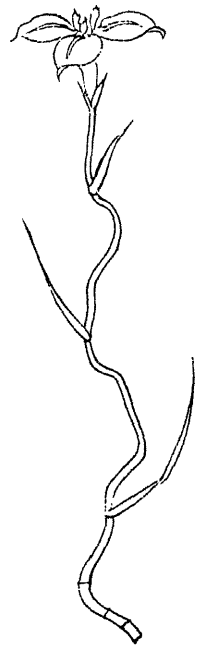
ARTIFICIAL COMBINATIONS OF LEAVES



FLOWER STEMS WITH SLIGHT  
IRREGULARITIES-ADMISSABLE



DEFECTIVE FLOWER STEM-  
ALTERED



DEFECTIVE FLOWER  
STEM











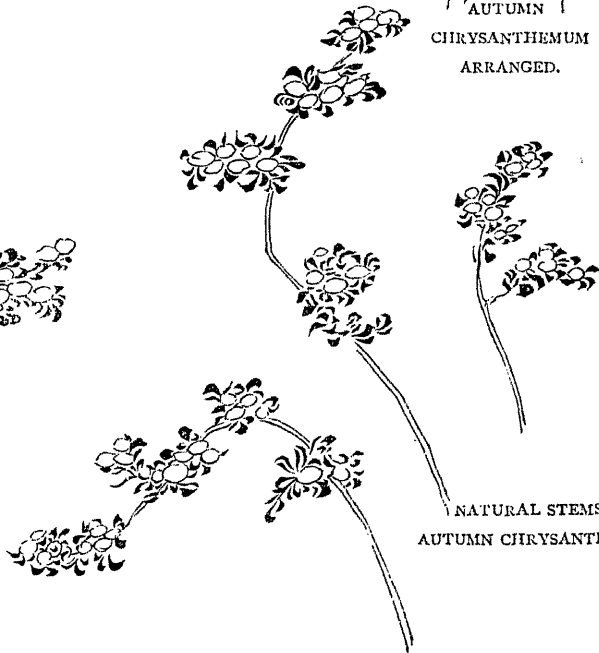
NATURAL STEMS OF  
SUMMER CHRYSANTHEMUM.



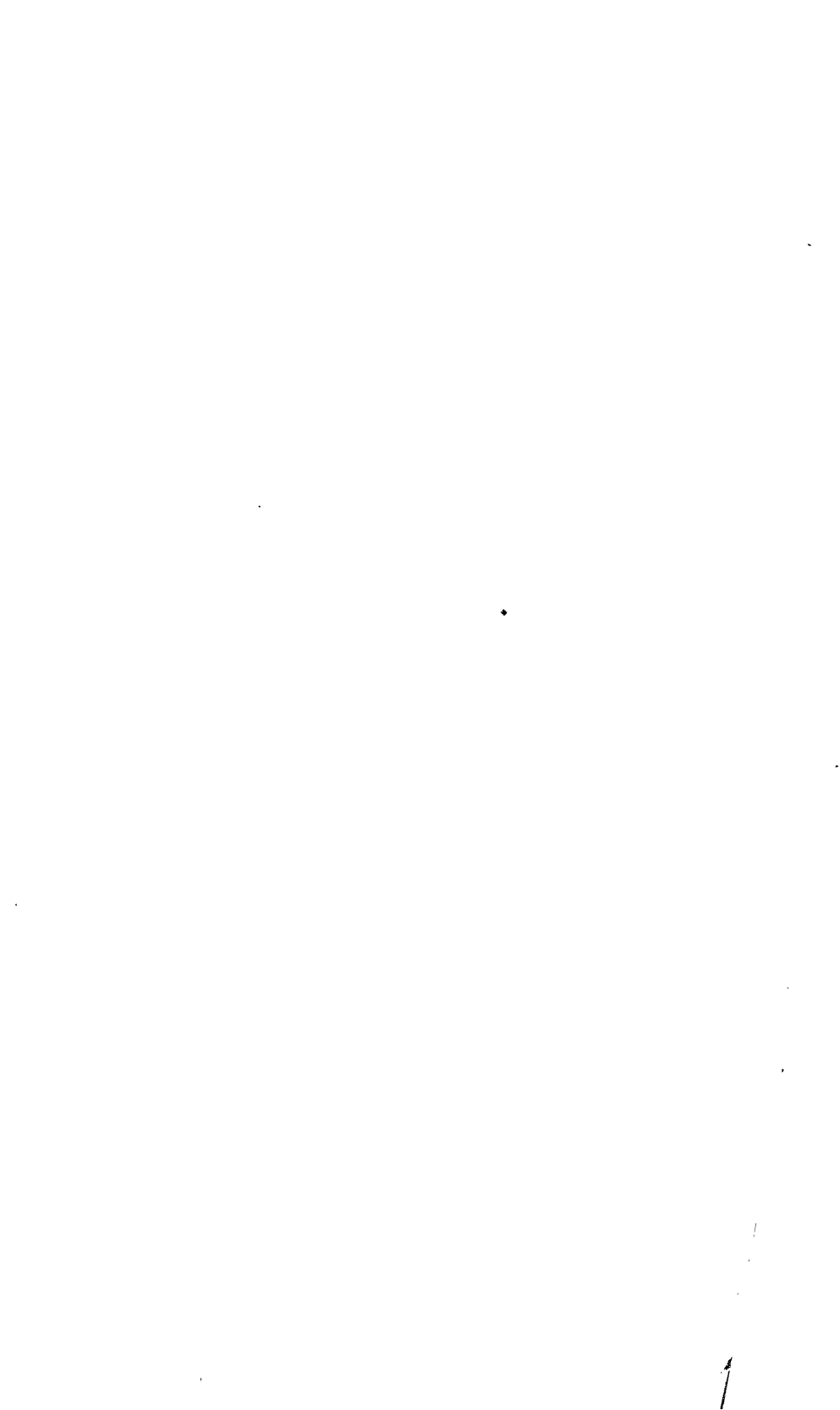
'AUTUMN  
CHRYSANTHEMUM  
ARRANGED.

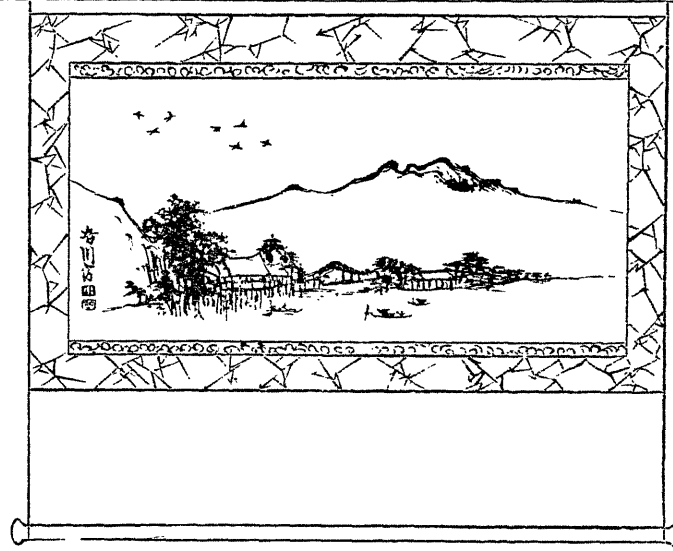
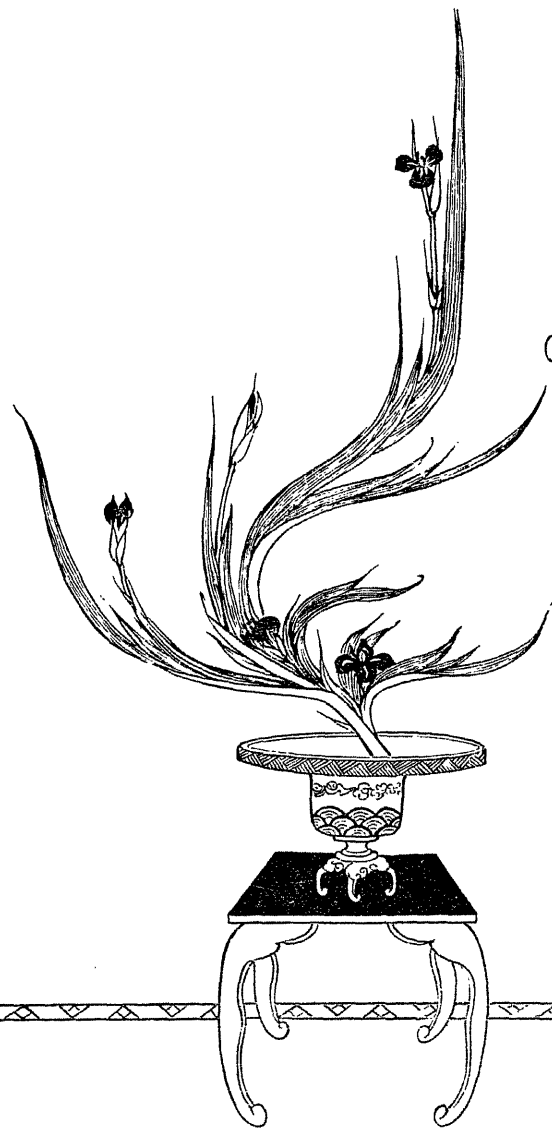


SUMMER  
CHRYSANTHEMUM ARRANGED.



NATURAL STEMS OF  
AUTUMN CHRYSANTHEMUM.



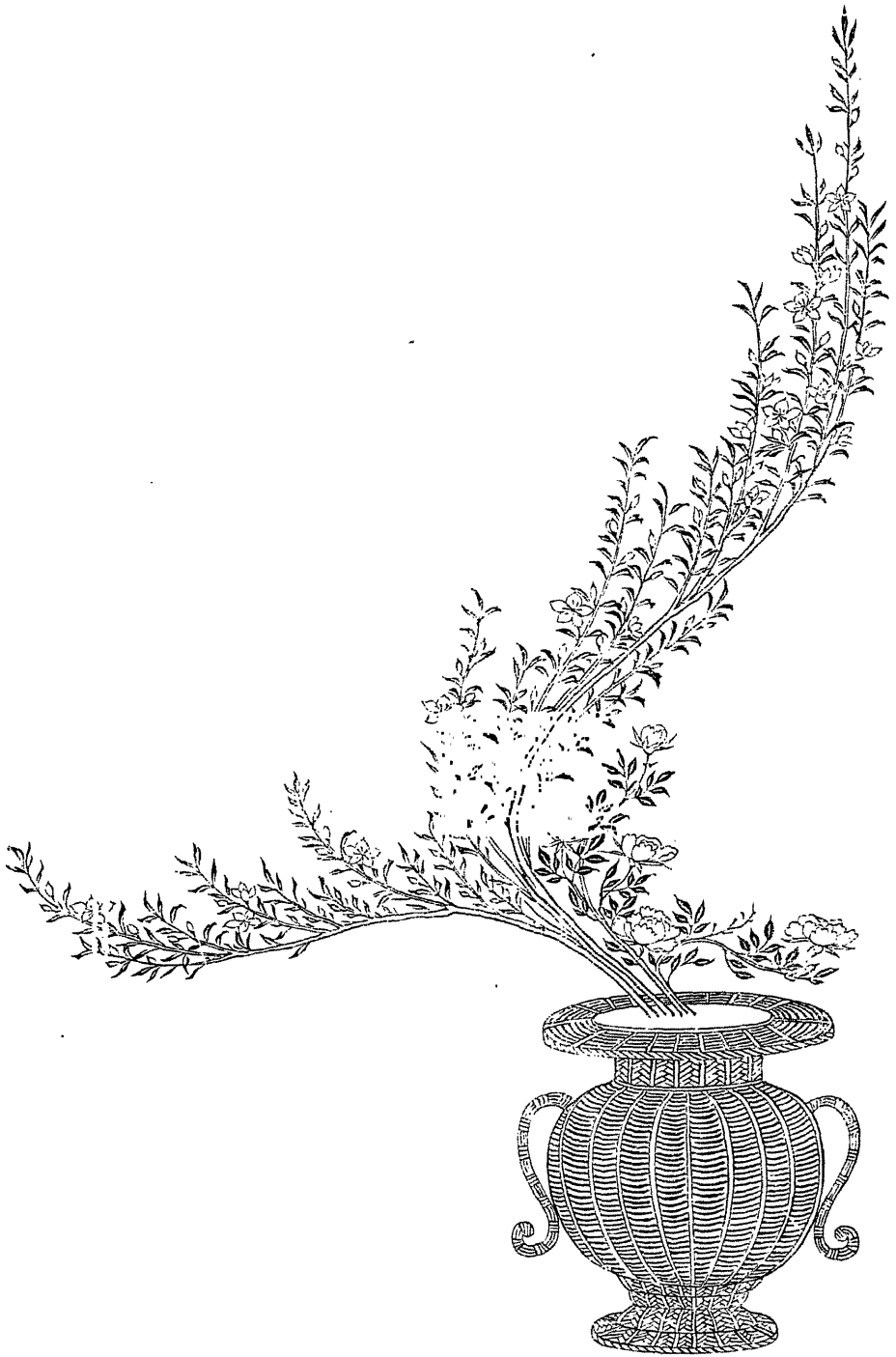


Iris (*Kakitsubata*).

Aster tataricus (*Shiwon*).

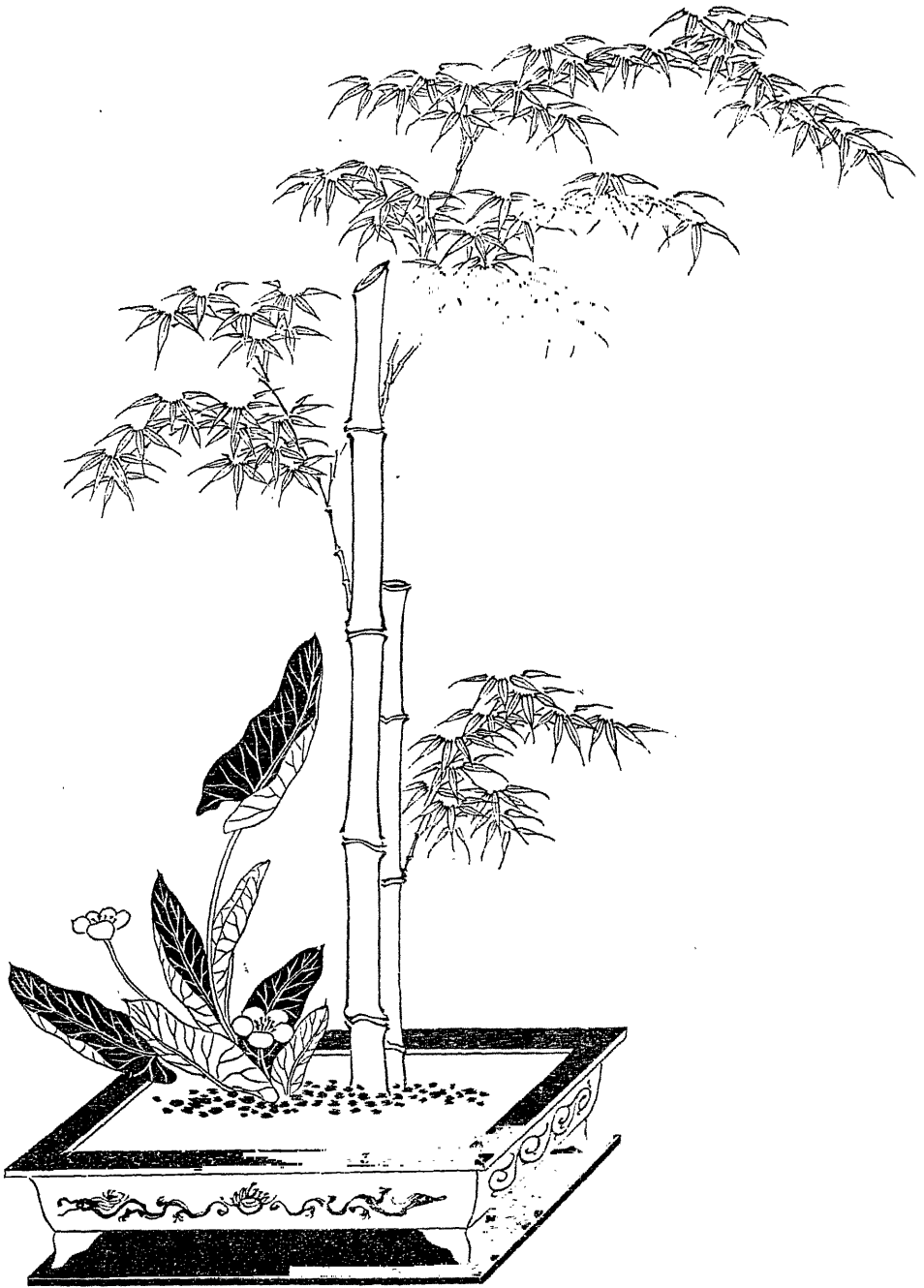
Paired arrangement with lines balancing, showing relative position of mural picture.





Arrangement of Peach blossom (*Momo*) and *Rosa indica* (*Chōshun*) in flower basket.





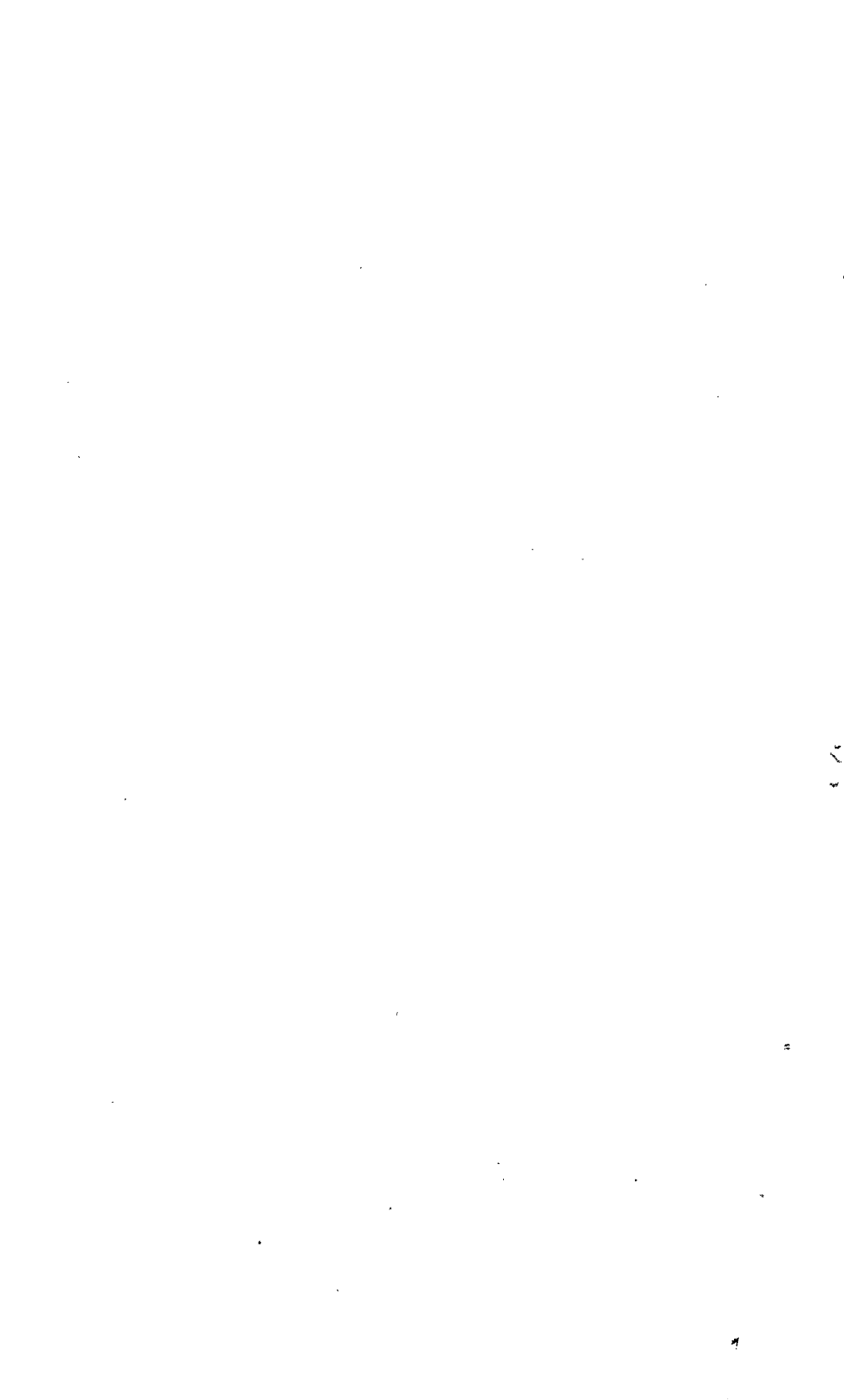
Arrangement of Bamboo (*Take*) and Nuphar Japonicum (*Kōhone*) in bronze sand-bowl.





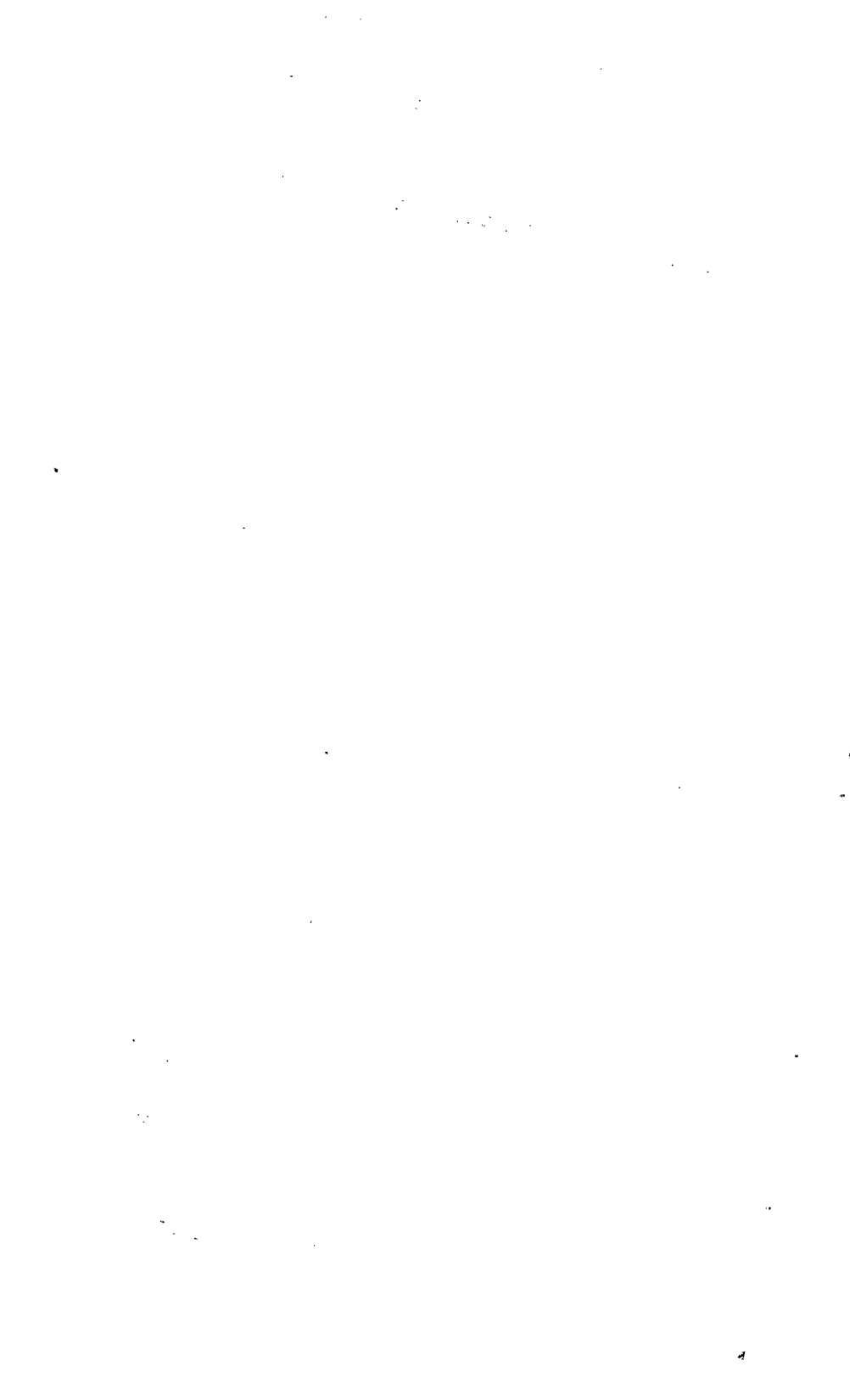


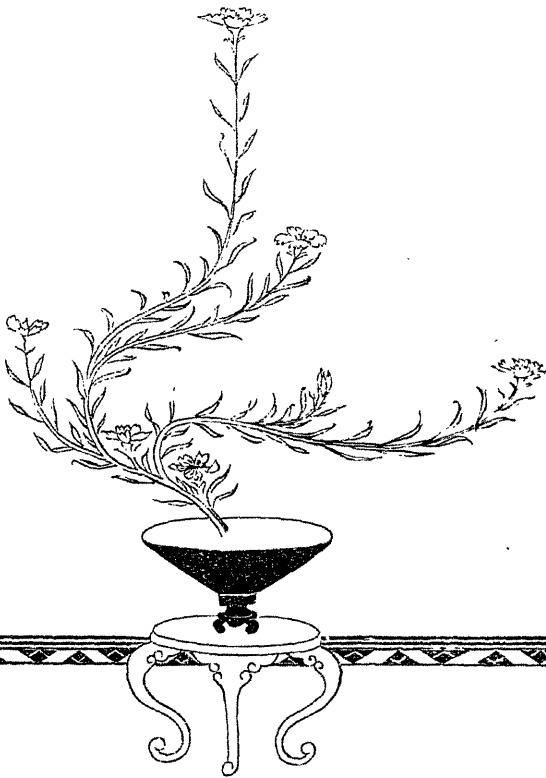
Arrangement of Chrysanthemum (*Kiku*) with 17 flowers in fancy bronze vase on tray.





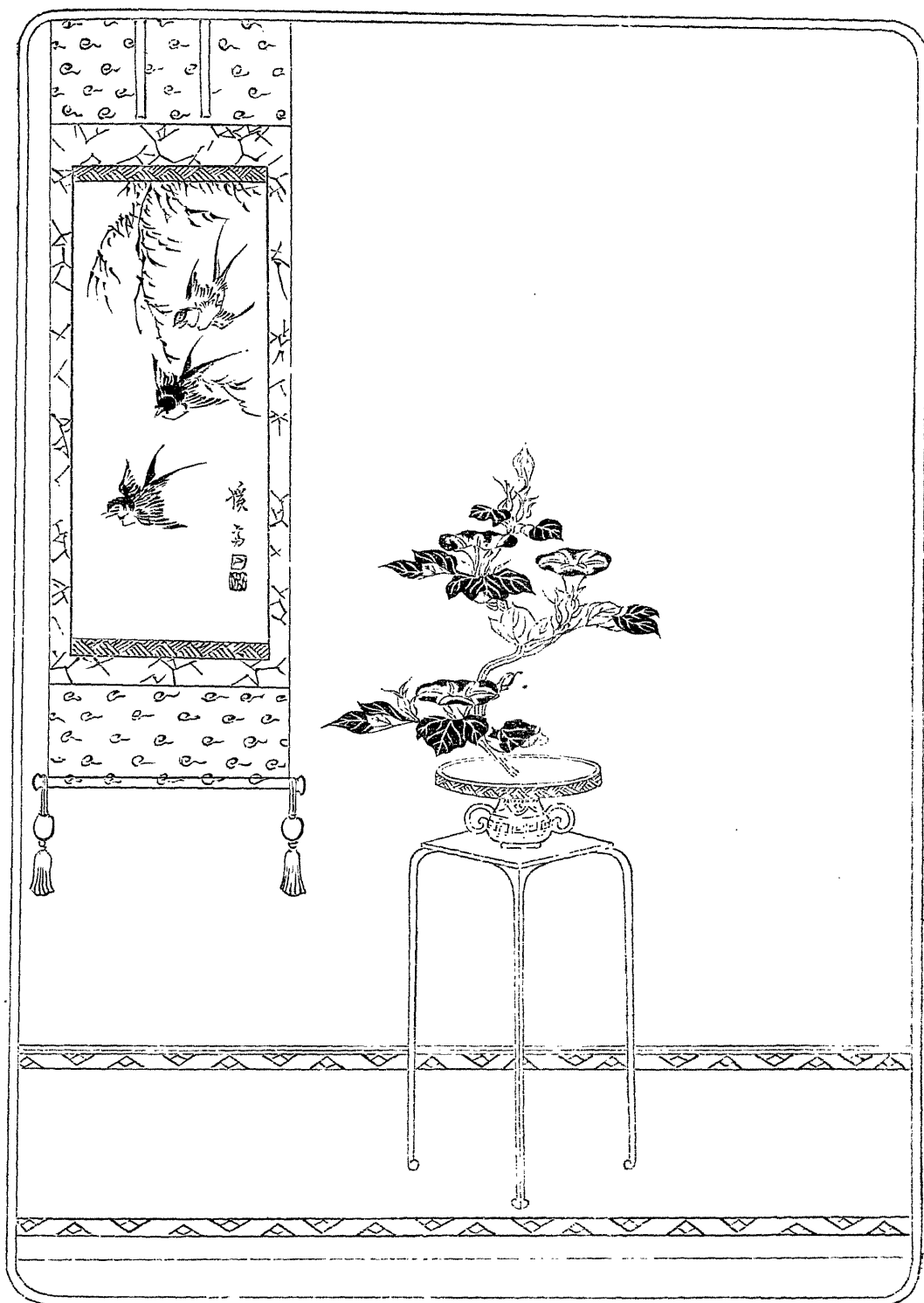
Arrangement of White Peony (*Shiro shakuyaku*) in high bronze vase.





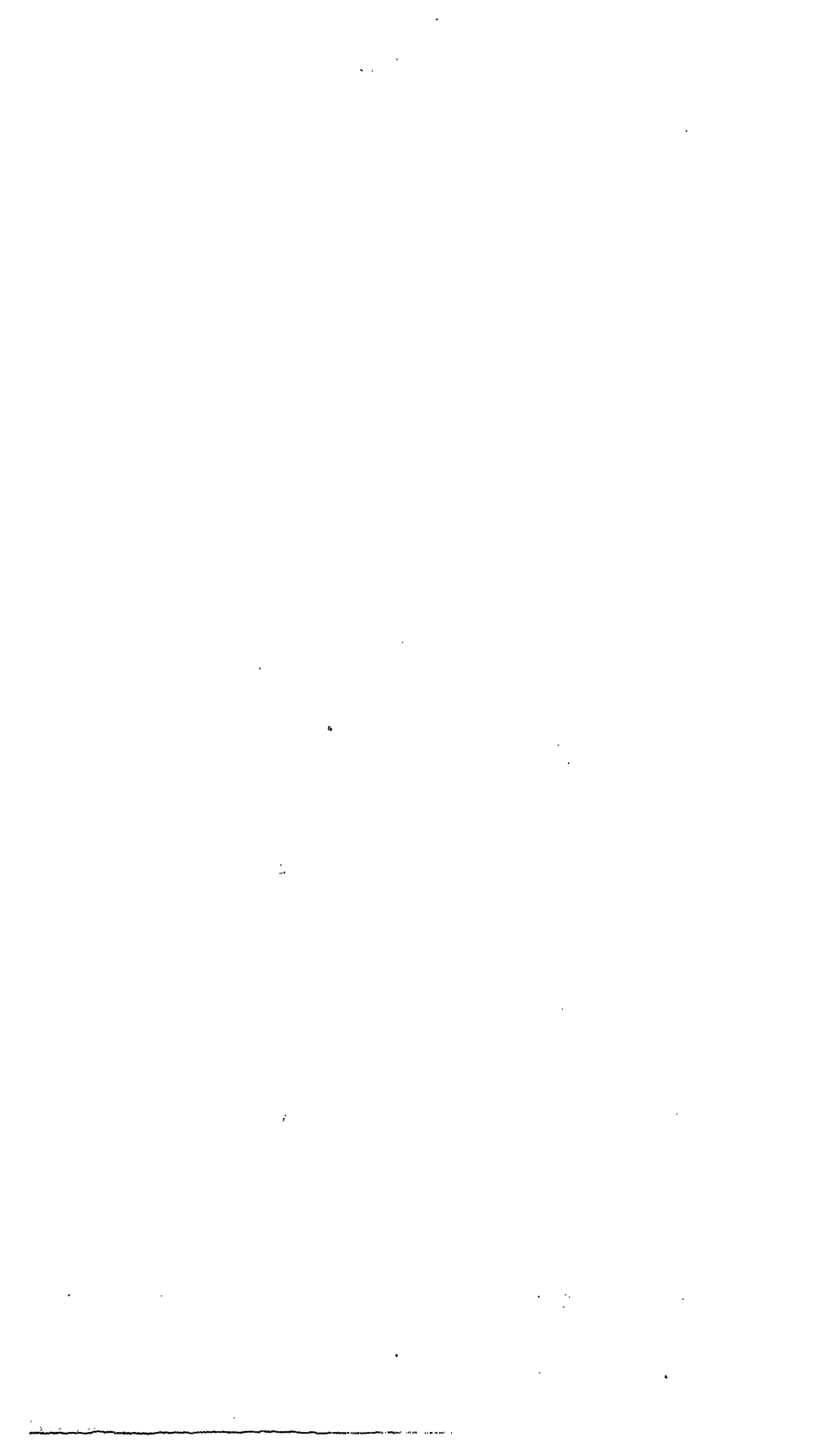
Arrangement of *Dianthus superbus* (*Nadeshiko*) in bronze vase showing relative position of mural picture.





Arrangement of Convolvulus (*Chōsen-asagao*) in bronze vase on stand showing relative position of mural picture.

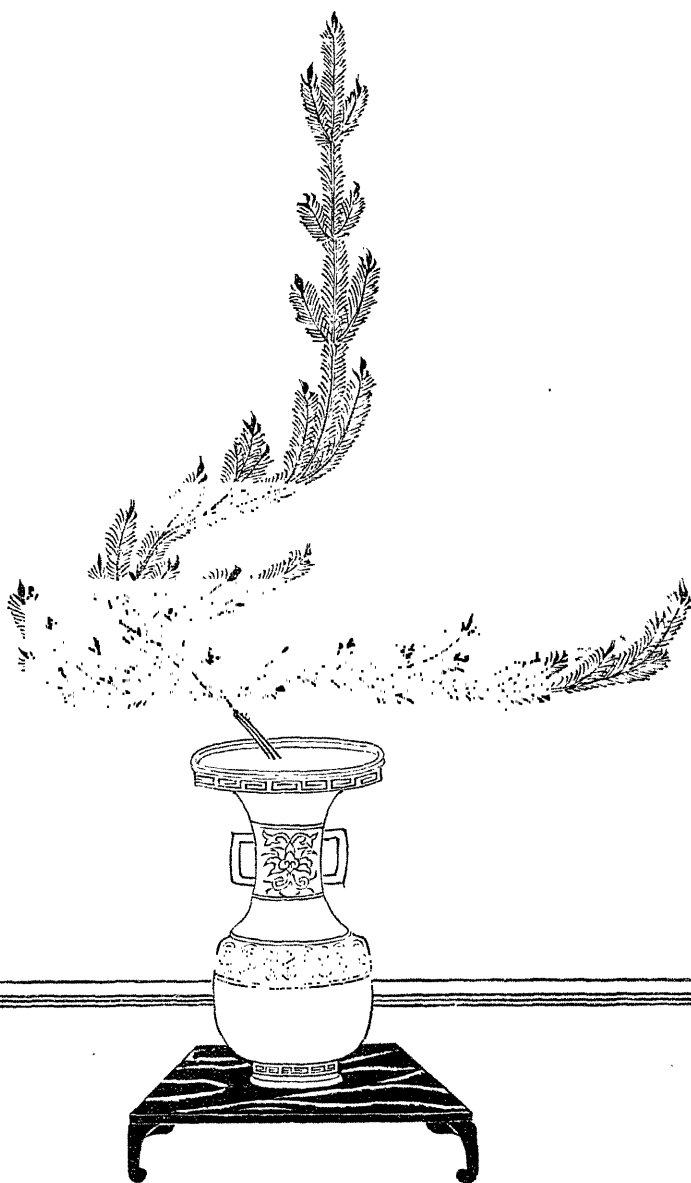






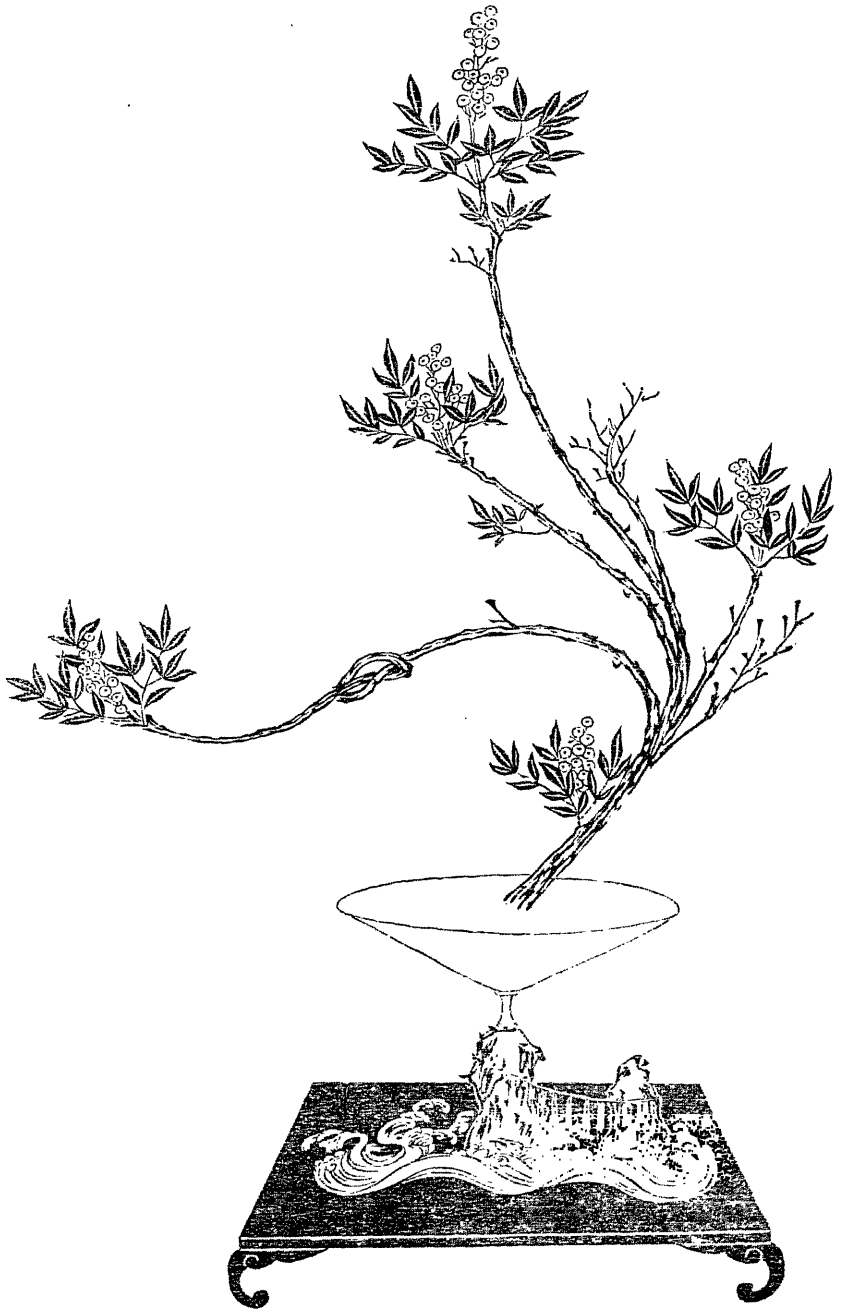
Arrangement of Orchid (*Ha-ran*) in bronze vase on stand showing suitable position of mural picture.





Arrangement of Five-leaved Pine (*Go-yō-no-matsu*) in high vase.





Arrangement of *Nandina domestica* (*Nanten*) in fancy bronze vase on stand.





Arrangement of Pine branch (*Matsu*) and Plum branch (*Ume*) in vase of natural bamboo. (*Shō-chiku bai*).







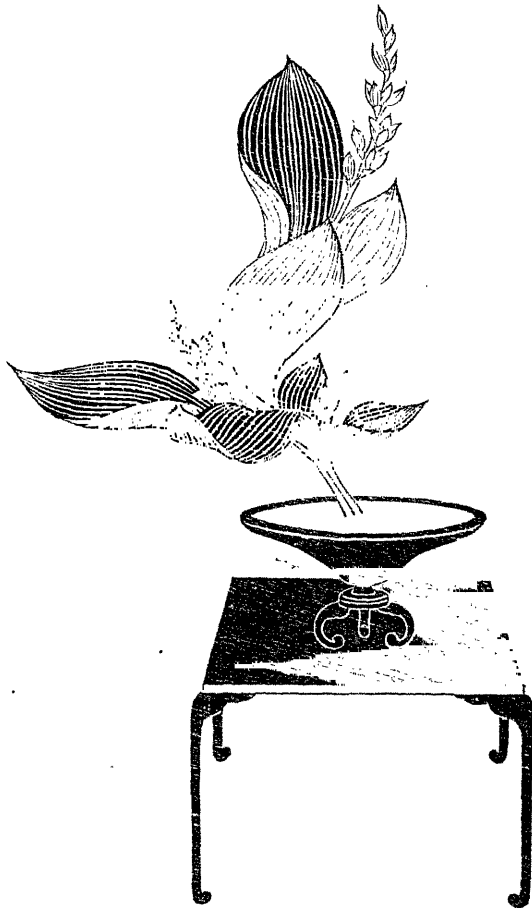
Arrangement of Narcissus (*Suisen*) of five flowers in bronze vase.





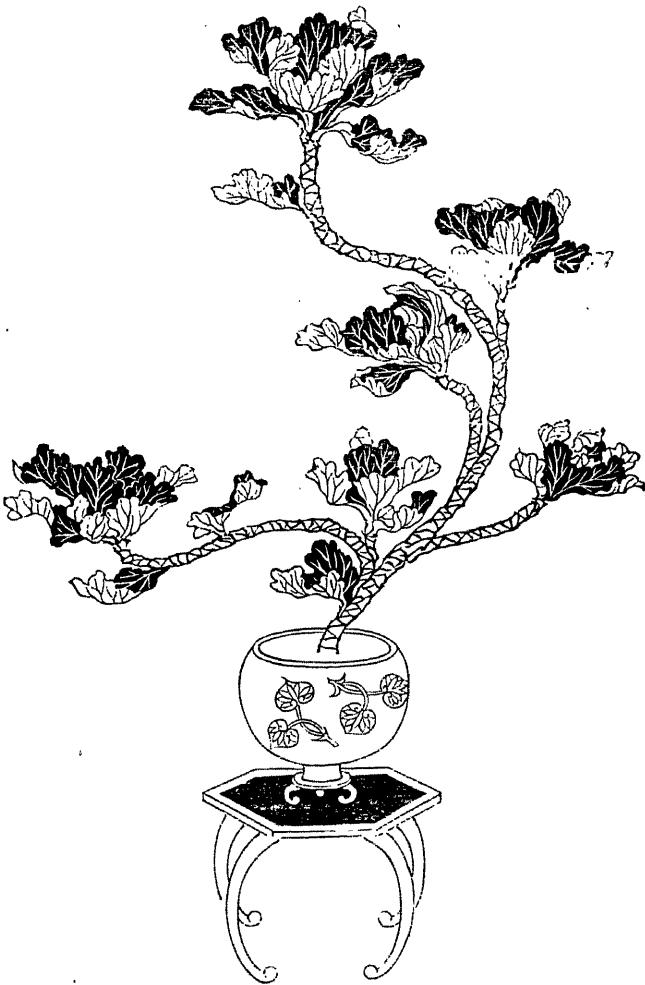
Arrangement of Pine (*Matsu*) Plum (*Ume*) and Bamboo (*Take*) in fancy flower vase. (*Shō-chiku-bai*).





Arrangement of *Funkia ovata* (*Gibōshi*) with seven leaves in bronze vase on stand.

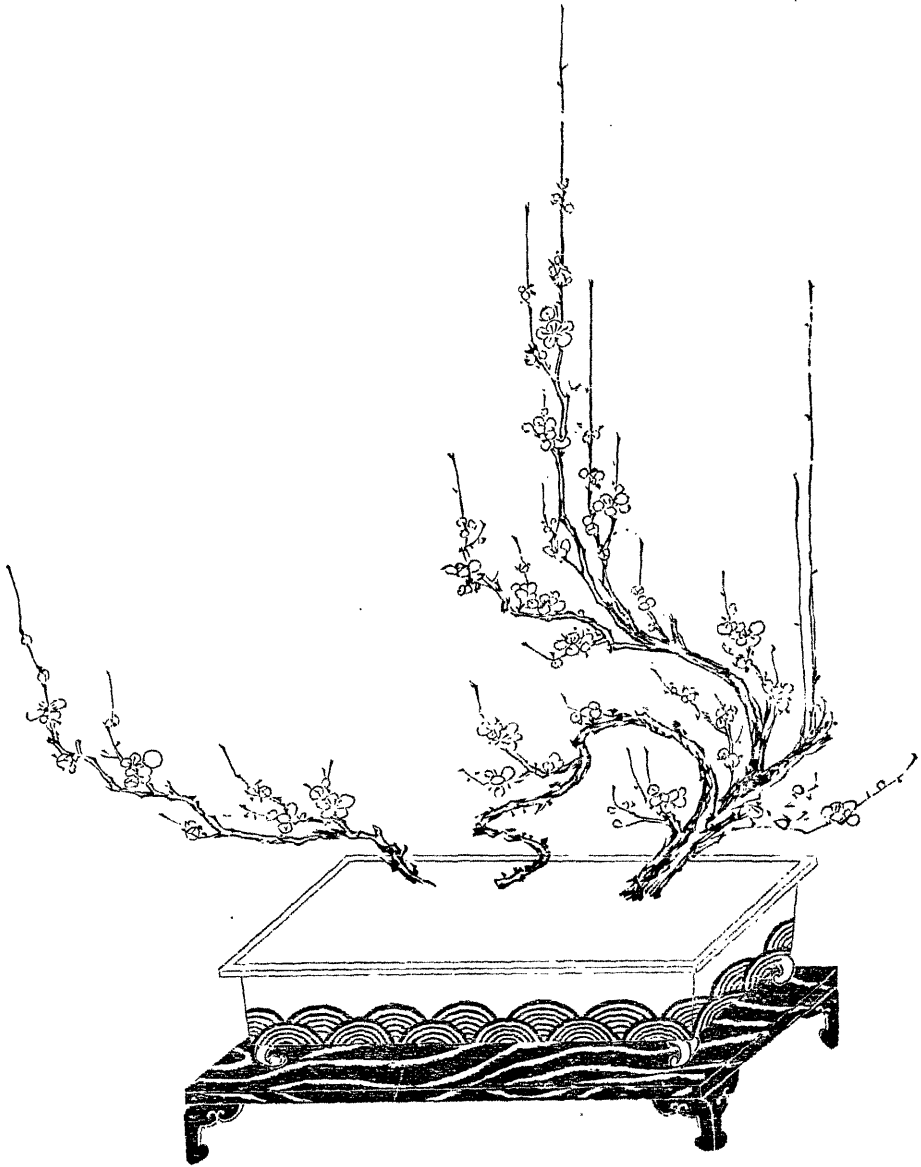




Arrangement of Cabbage )*Ha-botan*).







Arrangement of White Plum (*Haku-bai*) in shallow bowl with water.





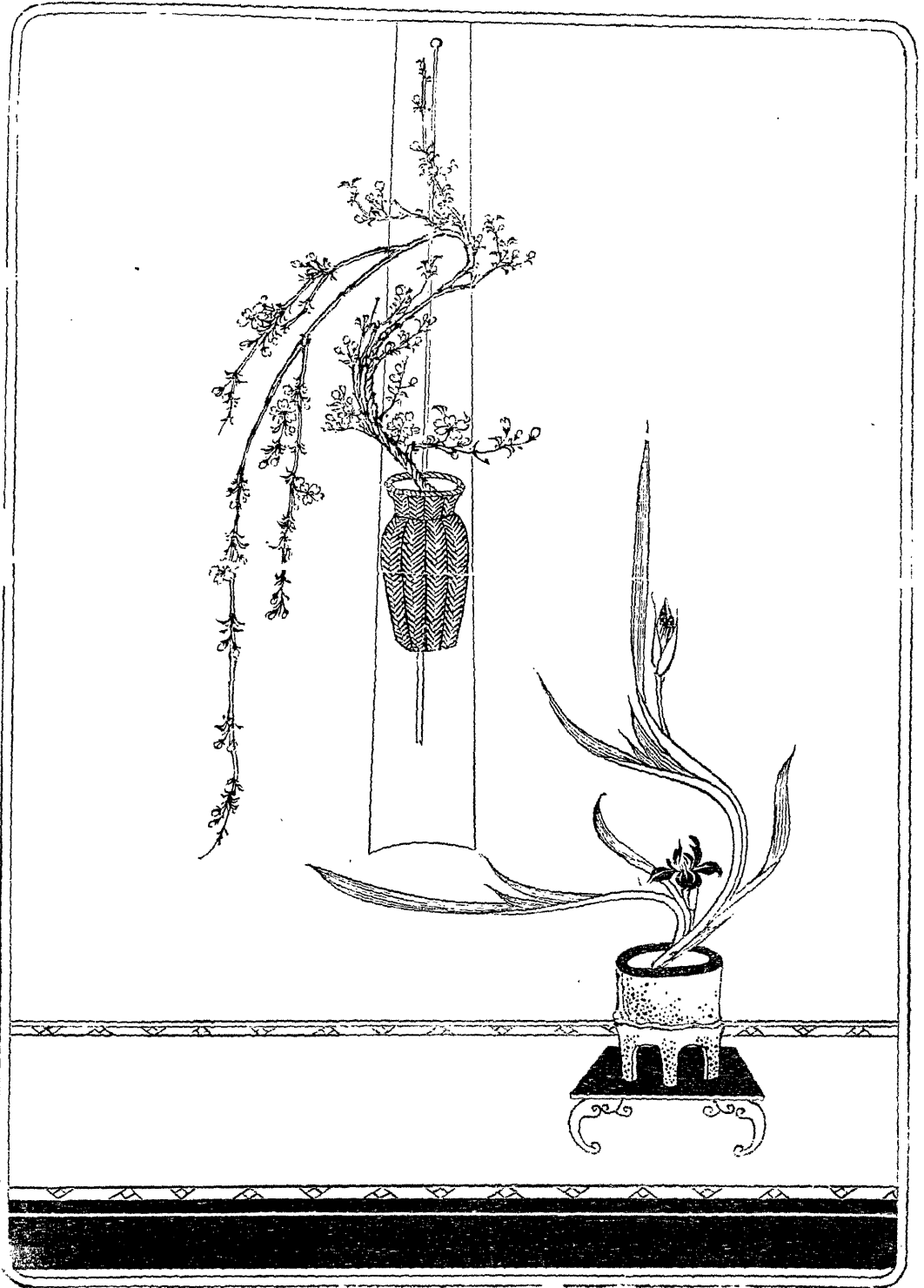
Arrangement of Kerria japonica (*Yamabuki*) in horse tub (*Ba-darai*) held by horse's bit fastener.





Arrangement of Plum branch (*Ume*) and *Adonis amurensis* (*Fukujū-sō*)  
in hanging basket with pillar tablet (*Suika*).

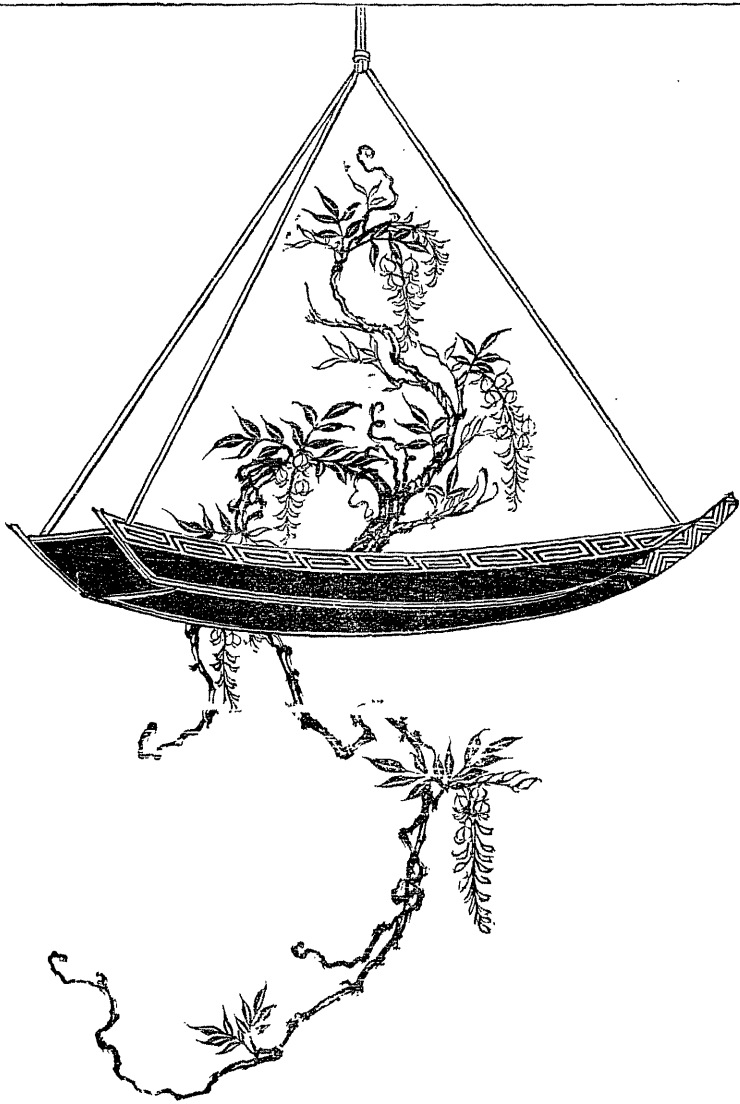




Arrangement of drooping Cherry branch (*Shidare-Zakura*) in hanging basket with tablet, combined with Iris (*Kakitsubata*) in standing bamboo vase.







Arrangement of Wistaria (*I'uyi*) in hanging boat shaped vessel of bronze.





Arrangement of Lespedeza (*Hagi*) in hanging crescent shaped vessel.





Arrangement of Fir (*Sonare*) and Iris (*Kakitsubata*) of 3 flowers  
in large handled flower basket.





Arrangement of Peony (*Shakuyaku*) and Iris (*Kakitsubata*) in  
double mouthed bamboo vase.







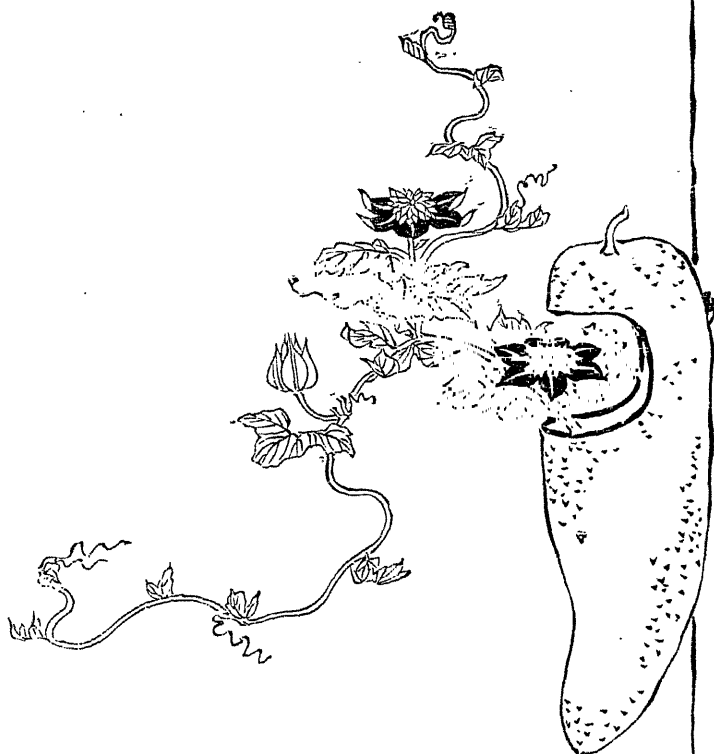
Arrangement of White plum (*Haku-bai*), Narcissus (*Suisen*), and Chrysanthemum (*Kiku*) in triple mouthed bamboo vase.





Arrangement of Nuphar Japonicum (*Kōhone*) showing seven  
leaves and two flowers, in fancy vase.





Arrangement of Clematis (*Tessen*) in gourd shaped iron hanging vase.



A GRAVESTONE IN BATAVIA TO THE MEMORY  
OF A JAPANESE CHRISTIAN OF THE  
SEVENTEENTH CENTURY.

---

BY THE REV. A. F. KING.

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*Read 19th June, 1889.*

Rather more than three years ago I paid a short visit to the Island of Java in company with my friend, Mr. Edwin Freshfield. One day, while walking through the business quarter of Batavia, we noticed some old gravestones embedded here and there in the street pavement. All were inscribed with Dutch names, except one, which was to the memory of a Christian Japanese.

Our interest was at once roused, as we had only just come from Japan, and we made careful inquiry about the stone. It appears that, close to that part of the city, there was formerly a cemetery, which in comparatively recent times had been taken for building land; this and other gravestones had been taken from it, and somewhat irreverently used for making the street pavement.

Such being the case, we at once took steps to have the stone removed to a more suitable spot. Having got permission to remove it on condition we had it replaced with another stone, we arranged for it to be carefully taken up and placed in the precincts of the English church at Batavia. As the Japanese had probably been a member of the Roman Communion, we left word that the Roman Catholics might have the stone should they wish for it, on condition of course that they saw to its careful preservation.

In answer to a letter I recently wrote on the subject to Mr. McNeil, the British consul at Batavia, I received the following reply :—



British Consulate, Batavia.

26th January, 1889.

DEAR MR. KING,

I duly received your letter as to the gravestone, and I have now pleasure in handing you an exact copy of the inscription on it, including the Chinese characters.

The stone remains where you had it placed, in the precincts of the English Church.

I have had the neighborhood where you discovered this stone carefully examined, but no other similar stones are to be found.

There are many other gravestones, but the inscriptions on them refer only to the Dutch nationality.

These stones were all removed from a cemetery which has since been built over.

It is curious that you should have saved from oblivion this ancient record of Japanese Christianity.

Placing my services always at your disposal,

I remain

Yours truly,

N. McNEIL.

The inscription enclosed in Mr. McNeil's letter is as follows:—

永 安  
留  
愛  
碑

HIER RUST D'EERSAME  
MICHIEL T'SOBE  
CHRISTEN JAPANDER  
GEBOOREN TOT  
NANGASACKI DEN  
XV AUGUST<sup>o</sup> A 1605  
OBYT DEN XIX  
APRIL A 1663

OLD DUTCH.	NEW DUTCH.	ENGLISH TRANSLATION.
Hier rust d'eersame	Hier rust de eersame	(rests) (honourable) Here lies the respectable
Michiel T'Sobe	—	—
Christen Japander	Japansch Christen	Japanese Christian
Gebooren Tot	Geberen in	Born in
Nangasacki den	Nagasaki den	Nagasaki the
XV. August° A 1605	15en Augustus anno 1605	15th August anno 1605.
Obyt den XIX	Gesterven den 19en (obit)	Died the 19th
April A 1663	April anno 1663	April anno 1663

eerzaam=decent, honest:

licty eerzaam gedragen=to behave honestly.

een eerzaam Burger=a respectable citizen.

It seems almost superfluous to point out the peculiar interest attaching to what Mr. McNeil aptly calls "this ancient record of Japanese Christianity." Speaking of the persecutions here in 1624, Griffis ("Mikado's Empire," p. 257, 5th ed.) says, "Thousands of the native converts fled to China, Formosa, and the Philippines"—We may perhaps with safety add Java to the list, for it certainly seems highly probable that this stone is to the memory of an exile for the Faith.

It is just possible that there are still living some Japanese who may be able to trace their descent from this Michiel T'Sobe. It is possible also that some notice of him may be found in the records of the Roman Catholic Church, in connection with their former mission here.

Whether this be so or not, the inscription is of itself perhaps sufficiently interesting to have a corner devoted to it in the "Transactions" of the Asiatic of Japan.

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## ON THE *JITSUIN* OR JAPANESE LEGAL SEAL.

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BY R. MASUJIMA, ESQ.

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*Read 19th June, 1889.*

Those who have studied Japanese or Chinese paintings will have noticed that there is something besides the work itself to attract their attention; I mean one, two or three stamps impressed in a red colour and generally at the corners of these works of art. The object of the stamp or stamps is no doubt for the verification of the work and the prevention of forgeries; moreover it has itself a certain beauty. It is a separate art to know where and how many stamps to put on, so as to give more effect to the principal work, and to help it to produce a felicitous effect. These stamps can also often guide us in judging of the taste and ideal of the artist. They guide us by their shapes, by the manner of inscription, and by the words or phrases engraved on them.

Human experience has taught us that some means,—that is, some extraneous act,—is necessary to show that an instrument evidencing a transaction is genuine, and each society or system of law has adopted one as such a mark of *estoppel*. Thus your wafer seal and our impressed stamp are, after all, in practice merely an artifice to make things certain and definite, and to terminate disputes with despatch. I have taken up the subject, thinking that our so-called *jitsuin* has fulfilled the same office as that of your European seal, and has been more or less similar in its application and in the order of its development, though we have perhaps made it a little more artistic, in conformity with the practice of

other departments of Japanese life. As you may be aware, your bond or conveyance of land must be always by deed. A deed, as lawyers define it, is a written or printed instrument, executed and made conclusive as between the parties by being signed, sealed, and delivered. The signature is not absolutely necessary but the seal is essential to identify a party to its execution, apart from its taking effect as a deed. Any transaction evidenced by a deed is the most solemn act one can enter into, and he is estopped from denying its effect, whatever extraneous proof there may be. The time within which a suit can be brought thereon is longer than is the case in any other kind of written contract, and the law would question its validity under no circumstances unless it be tainted with fraud. An English seal is now a round red wafer made for this purpose; but individuals rarely make use of one, though the seal is frequently employed in official acts. A public body, such as a corporation, must have its own seal to signify its corporate action, such seal being dispensed with only where the operation of the rule would defeat its object or occasion great and constant inconvenience, as when, for instance, trading corporations perform certain acts for which a seal is never used, or in matters of trifling importance or daily necessity admitting of no delay. The tendency is to dispense with this formality, unless absolutely necessary in accordance with the progress of the age. Thus, from your standpoint of progress, the use of the seal has become exceptional, the rule being that, unless otherwise specially provided by law, the signature is almost always considered sufficient evidence of recognition.

With us in Japan the present practice is otherwise. Stamped documents are used for almost all purposes, the Japanese nation still retaining that relic of old ideas, a fondness for solemnity of forms and for extending the use of such forms even into matters of daily occurrence, trifling as well as im-

portant. If we search back into still more ancient usage, we find that the use of the impressed stamp as an act of confirmation was neither old nor universal. People made an impression with the palm of their hands, (Figure I) or else wrote their mark, named *Kaki-han* i.e., "written seal" (Figure II), and *Keppan* or "blood seal."

Here I may say a few words about the "*keppan*." The word *keppan* means "blood stamp," because it was a mark impressed by pressing the wound made in the fore-part of the finger under the signature, so as to leave a blot of blood over it. A document confirmed by the "*keppan*" was considered to be of the most sacred character, and the violation of any words or promise made by this evidence was believed to draw down divine vengeance on the offender. It was generally used in such public documents as treaties of peace, oaths of fealty, etc. This method of confirmation was resorted to much more rarely than was the *kaki-han*, or "written stamp," as the occasions for which it was required must necessarily have been very few, even in the old ages of violence.

It is only in recent times that the seals of which this paper specially treats came into general use. Indeed the use of the *jitsuin* as an act of confirmation marks the progress in the art of writing among different classes of the Japanese people, and in the arts of carving and inscription. An investigator qualified by ample time and sources of knowledge to trace its origin and write an account thereof might produce most interesting results. For my present purpose it must suffice if I go back only to the beginning of the Tokugawa dynasty of Shōguns. In those days, i.e., early in the 17th century, the people of the upper classes seem to have been well versed in the art of writing, as had indeed also been the case under previous dynasties. If we look into old records and manuscripts, we find evidences of both generals and their wives possessing great skill in this art. To this fact we may trace the law, which was at first made, to the effect that the upper



Figure 1.

Impression of the Palm of the Emperor Goshirakawa.  
(Reigned A.D. 1156—8.) Conf. p. 104.







Figure II.

Masatsura's *Kaki-in*, 708 years old, p. 104.



Figure III.

Mr. Masujima's old  
*fitsu-in* defaced by cross  
showing that it is no  
longer used p. 106.



Figure IV.

Mr. Masujima's old  
*Mitome-in*, p. 106.



Figure V.

The Hakubunsha's  
*Atise-ban*, p. 107.



Figure VI.

*Tsume-in*, p. 107.



Figure VII.  
*Keppan*.

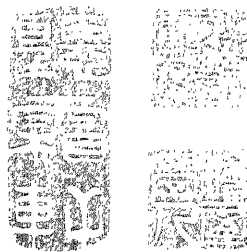


Figure VIII IX X.  
Some of Mr. Masujima's  
stamps, p. 102.



classes should use the *kaki-han* as their mark of confirmation. The *kaki-han* was formed by the combination of some characters selected at pleasure for this purpose. It was, in fact, a monogram combining the flowery style with the individual peculiarities of handwriting. The word means a "written stamp" consisting of these monogram characters. The object of this combination was to prevent forgery and at the same time to preserve the ornamental and individual character. The *kaki-han* had to be registered at a certain government office for reference when its identification was required. In those times the signature might be affixed to the document by any other person, but the *kaki-han* must be added by the chief party himself. None were allowed to use an impressed stamp except by favour or special permission. When allowed at all, the stamp used was an official one on public documents. It was considered a want of respect and a breach of etiquette to use a stamp.

If we look to the lower class of people, the presumption was that they could not write, and hence they were allowed to use the *jitsuin*. This seems the real starting point of the extensive use of the *jitsuin* by all classes of people. It afterwards became a very prevalent belief that the absence of the *kaki-han* or *jitsuin* from any document was a violation of the proper respect due to the government, and even to-day the Japanese still use it for every purpose, not having yet passed on to that higher stage of progress, where more value is attached to a man's word or promise than to any mere matter of form.

The history thus briefly traced is intended to introduce the description of the *jitsuin* as now used. The *jitsuin* is an inscription of any word, character, name, or phrase engraved on the even or smooth surface of some solid substance, which may be in the form of a ring or *netsuke*, or of any other object tied with a string or put into a neat case that will be at once ornamental, portable, and safe against loss.

Such word, character, name, or phrase may consist either of one's family and personal names, or of the latter alone, or else it may be a certain word or character chosen by its owner according to his fancy. In former times the *nanori* or "true name" was much used for this purpose, people being then usually called by their *sokunmyō* or "vulgar name" instead of the *jitsunmyō* or *nanori*, there existing for men of a certain rank two or three personal names. The engraved face of the seal varies in size from 5 *bu* to 8 *bu*,\* and is generally round in shape, though sometimes oval, square, or oblong. The substance used may be any hard wood, stone, ivory, buffalo's horn, copper, gold, silver, or any other metal or precious stone. In old times wood and copper were more frequently employed than the other more valuable materials. The remaining parts of the seal are made into various shapes easy to hold for stamping, and decorated with various carving according to the taste of the owner. The style of ornamentation and caligraphy varies, as does that of the *netsuke* so familiar to foreign collectors of Japanese art-objects. The impression is made with a kind of ink prepared with oil, and may be of a red, black, blue, or any other colour. In former times none but black was allowed to be used by private people, red being then reserved for government use. A trace of this usage is preserved in such words as *goshu-inchi* which denotes land granted by a red-stamped official document.

Every person may have as many stamps as he likes ; but one of these must be the *jitsuin*. A *jitsuin* being his registered stamp, only one such can be officially registered and recognized at a time. This registration it is which constitutes any stamp a *jitsuin*. It is the fashion now-a-days to possess two stamps, called respectively *jitsuin* and *mitome-in*, the latter being used for informal matters, for instance by officials when stamping a document merely to

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\* 1 *bu* = .01 foot, = 12 inch.

show that it has passed through their hands. In this respect the *mitome* or *mitome-in* corresponds to the initials which Europeans set against any alteration or correction of a document. In former times, when only the head of each family was responsible to the law, he alone possessed a *jitsuin*; and as it was the custom to hand down the same name, both family and personal, from one generation to another, and as the occasions for the use of the *jitsuin* were rare, one stamp was sufficient for many generations, as there was but little wear and tear. In fact, the stamp was considered all the more valuable from the fact of its being an heirloom. But from about the time of the revolution of 1868, when individual rights began to be recognized and each person came to stand by himself, a stamp became a necessity to each individual, whether male or female, liable to have to deal with any business matter. For instance, the lady of a house must have her stamp if she is to draw money by cheque from her family bank.

The law does not actually direct that a man must have a *jitsuin*; but as a matter of fact, it has in modern Japanese life become indispensable to possess one. I will cite some of our statutes on this point: All documents used in legal transactions must be evidenced by the *jitsuin*, and those evidenced by the *tsume-in* or *kaki-han* are not allowed to be produced as evidence in a court of justice, unless they be papers and documents relating to commercial transactions, such as receipt-books, which may be evidenced by a stamp provided for that purpose, and called the *miseban* or shop-stamp. Here I may explain in passing that the *tsume-in* is made by pressing the tip of the thumb on a document. It is the mark used at present only by prisoners who have not their stamps on hand, and is always to be found on criminal depositions. Again national banks and all their officials must register their stamps at the Finance Department; and all public acts, suits, contracts, guarantees, letters, and re-

ceipts must be evidenced with such corporation stamp. Moreover the stamps of the president, directors, and managers must be affixed in all cases of report, contract and guarantee, and their signatures must be inscribed personally by the officials in question. Private banks and corporations occupied with business other than banking generally register their corporate stamp at the office of the local government within whose jurisdiction their chief office is situated. Again all documents for the loan, sale, gift, deposit, note, etc., of money, cereals, land, or buildings must be signed and stamped personally by the parties. If any of the parties cannot write his name, the signatures of a third person may be added per procuration with an attestation by him to that effect. This is the law as promulgated about the sixth year of "Meiji" (A.D. 1873), and obtaining from that time forward. From all this you will gather that the *jitsuin* is at the present time the only form of confirmation possessing official sanction, whereas the *kaki-han* no longer possesses such sanction,—a state of things entirely contrary to that which existed in the old Tokugawa times.

It may perhaps interest the Society to know the present criminal laws with regard to forgery of the *jitsuin*; etc :—

Article 208. Persons who counterfeit another person's seal and use such counterfeited seal, shall be condemned to imprisonment with hard labour for not less than 4 months and not exceeding 5 years, and be liable to a fine of not less than 5 yen and not exceeding 50 yen. Persons who use another's seal without the permission of its owner by theft or otherwise, shall be condemned to a penalty one degree lighter than that provided above.

I should add that, apart from the letter of the statute above quoted, according to the law as it is actually at present administered, the fact of the impression of the *jitsuin* will not improve the force of an instrument so impressed as to the time for the limitation of actions, differing in this respect

from the peculiar force attached to a seal in English law. A *jitsuin* is not at all essential as evidence against a person, or so as to bind him, so long as a document is genuine, whatever its stamp may be. Now if there should be a conflict as to precedence between documents with and without the *jitsuin*, priority in time will alone decide the question, in the absence of special laws requiring a *jitsuin* to make a document valid at all. If there are two documents, one impressed with the *jitsuin*, and the other with any stamp which is not a *jitsuin*, the former will prevail over the latter, supposing the two to be of the same date.

The use of the *jitsuin* seems thus to have sprung from a desire to add solemnity to the act of an individual when dealing with the government; and the Japanese mental bias towards regarding government as a sacred thing has consequently caused the idea of solemnity or sacredness to attach itself to any instrument impressed with the *jitsuin*. This must have been really the case in olden times, when people performed but few acts to which any importance was attached. Then as we can well imagine, the *jitsuin* of a family was a sort of precious heir-loom, handed down from father to son, and used only on extraordinary occasions, to say nothing of the fact that it was not easy then to obtain such a piece of carving. This combination of circumstances made the use of the *jitsuin* a rare, important, and solemn act. But now an individual possesses a number of stamps which he employs daily for such comparatively trifling matters as the confirmation of signatures, the evidencing of corrections in documents, and to mark that different documents have passed through his hands. Thus every body uses an engraved stamp every day for all sorts of purposes. The business of stamp engraving is quite an industry, there being an engraver's shop in almost every street. When a student joins a school, he must have his stamp; when money is paid in to any government office, the payer has to hand in



the sum with a paper stamped with his *jitsuin*; when an heir succeeds to a family estate, it is the general custom for him to provide himself with a new stamp. When a company is started, however small may be its capital, and however slight its credit, its stamp at least will be more or less a work of art and a thing of beauty. Documents of the kind first referred to are not, however, after all of prime importance, for which reason much trouble need not be taken to ascertain whether the seal is genuine, though the document will be discredited if, instead of being straight, the mark of the seal is impressed sidewise or upside down. Japanese custom does not allow documents to pass without the observance of this petty precision. In this point English law is more sensible, making, as it does, no difficulties as to the position of a seal on a document, provided the seal itself be genuine. Would that the people of Japan were free from the dominion of what (forming it on the model of your word "red tape") I will call "red stampism." Only the other day, many poor people, rather than waste time in going through the formalities necessary in order to partake in Mr. Iwasaki's bounty on the occasion of the granting of the Constitution, preferred to renounce their share, because the gain was not sufficient to compensate them for the loss of time and trouble. Such are the hardships to which "red stampism" subjects our Japanese fellow-citizens.

Now that we are on the eve of Treaty Revision, as one effect of which foreigners will come under the jurisdiction of Japanese law, will this law require foreigners also to keep a *jitsuin*, or will their acts and documents be passed without one? I know that some Japanese advocate the adoption of the signature, in place of our stamp, i.e., they would have a foreigner's signature considered equivalent to the stamp of a Japanese. Consequences of great importance would arise thereon. Our criminal law is careful, as has already been stated, in providing against the stolen use of another's stamp

or the forgery of the same, cases of these crimes being of daily occurrence,—so much so that our law-reports abound with this kind of fraud. It is quite common for experts in engraving to be called in at trials for the identification or proof of the forgery of a stamp, and it is extremely difficult really to decide such cases of forgery even with the help of these experts. I have no doubt that injustice is often caused by decisions in which their testimony is accorded decisive weight; for their judgment may be quite opposite to the real facts of the case. My belief is that it is not easy to forge a stamp; for it would rarely pay to get one forged, and the law is particular in prohibiting engravers from making any stamp from a sample impression given in by a customer. I am informed that the practice is, not to forge the stamp itself, but to get a copy of a stamp already impressed, through a process known among dishonest persons, and prevailing very much in some provinces. I am therefore of opinion that it is not actual forgery, but rather the stealing of stamped impressions that has to be guarded against. What would be the effect if signatures were adopted? Fraudulent and clever Japanese penmen could easily forge any signature, whether in Japanese or foreign writing. It is my constant experience in legal practice that people set up a defence of forged stamps. This means either that people are very dishonest, or else that the facilities for forging are great. With signatures the case would be different and with the people cultivating for generations the art of writing characters from childhood, the evil may increase greatly. Any body who is in business must be sure that a document is stamped with the party's own stamp, though it is not necessary that the stamp should be a *jitsuin*. In Japanese transactions no writing but the letter goes or could be effective against parties intended to be bound thereby, without a genuine stamp impressed thereon. All documents whose use has been introduced from Europe, such as cheques, bills and notes, bills of lad-

ing, etc., are required by our law to be stamped, so as to make them sufficient in the eye of the law. One must be very careful that a cheque is impressed with the *jitsuin* below the name of the drawer, the duty stamp being cancelled with it, and the document being chequed with the same over both parts of the perforated portion of the cheque-book. A receipt not bearing the mark of *jitsuin* impressed on it would, even if the signatures were genuine, be likely to give occasion to those anxious to dispute its genuineness; for handwriting is more difficult to identify than the *jitsuin*.

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# ASIATIC SOCIETY OF JAPAN.

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## MINUTES OF MEETINGS.

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Tōkyō, October 10th, 1888.

A General Meeting of the Asiatic Society of Japan was held in the Nobles' School, Toranomon, Tōkyō, on Wednesday, 10th October, 1888, at 4 p.m. The Rev. James L. Amerman, D.D., occupied the chair.

The names of the following new members were announced: H.E. Don Pedro de Carrère, d'Affaires; Mr. G. Jamieson, H.B.M.'s Judge at Yokohama; Mr. E. W. Clement, Chiba; Rev. George Eaves; Rev. C. W. Green, Hakodate; Rev. E. S. Booth, Mr. F. Trevithick, and Rev. J. C. C. Newton, resident; and Rev. Thomas Marshall, St. Louis, U.S.A., non-resident.

It was announced that Mr. James Troup, H.B.M.'s Consul at Yokohama, had been unanimously requested by the Council to become Vice-President, and had accepted the office.

The lecturer for the afternoon, Professor W. K. Burton, of the Imperial University, then addressed the meeting, illustrating his Lecture on Sanitation with diagrams and models.

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Tōkyō, November 14th, 1888.

A General Meeting of the Asiatic Society of Japan was held on Wednesday, November 14th, 1888, in the rooms of the Geographical Society of Japan, Nishi-konya-chō, Tōkyō. The President, the Rev. Dr. Amerman, occupied the chair.

The minutes of the last meeting, having been published in the *Japan Mail*, were taken as read.

The Corresponding Secretary announced that M. Burty, of Paris, one of the most valued foreign members of the Society, had written asking for information concerning tattooing, and also concerning the marks used by the printers and editors of engravings. He suggested that some resident member of the Society should take up this subject, which, in Europe, has long received its share of attention,—details to be gleaned chiefly from merchants and experts.

The President, in announcing the resignation of his predecessor, Mr. W. G. Aston, whose state of health necessitated his leaving the country, expressed what must have been the regrets of all members of the Society in losing the active services of one whose name is familiar to every student of Japanese. He had reason to believe, however, that Mr. Aston would continue to take a warm interest in matters pertaining to the Society, and to make, should health permit, other valuable contributions to the Society's Transactions. It was his further duty to read the following extract from the Minutes of the last meeting of Council :—"To fill the vacant office of President, the senior Vice-President, Dr. Amerman, was elected unanimously. Dr. Divers was also unanimously elected to fill the Vice-Presidentship vacated by Dr. Amerman. A ballot for the vacancy in the Council caused by Dr. Divers' election resulted in the election of Major-General Palmer, R.E."

In the absence of the proposer, the discussion of Dr. Divers' proposed addition to the Society's rule relating to the election of members was postponed to the next general meeting.

Mr. A. E. Wileman, of the British Consular Service, then presented his paper on "Salt Manufacture in Japan."

The President, having expressed the indebtedness of the Society to Mr. Wileman for his very valuable contribution to the Transactions, declared the meeting adjourned.

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Tōkyō, December 12th, 1888.

A general meeting of the Asiatic Society of Japan was held in the Geographical Society's Rooms, Nishi-Konya-chō, Tōkyō, on Wednesday, December 12th, 1888, at 4 p.m. Rev. Dr. Amerman, President, occupied the chair.

The minutes of last meeting, having been published in the *Japan Mail*, were taken as read.

The Corresponding Secretary announced the election of Messrs. J. E. de Becker and R. Kirby as members of the Society; also the removal of the Society's stock of Transactions to a godown belonging to the British Legation, which Mr. Trench had kindly put at their disposal; and the publication of the Catalogue of the Society's Library, copies of which would be obtained on application to any of the Council.

After a short discussion, the following addition to Rule V. in the Society's Rules was put to the vote and passed unanimously :—"It shall be open to any member joining the Society after the 30th June in any year, to postpone his active membership until the first of January in the following year, or to pay his subscription for the current year, receiving in the latter case the volume of the Society's Transactions containing papers read previously to the 30th June."

A paper on "Ne" by Mr. W. G. Aston, was then read by Mr. Chamberlain.

A paper by Mr. E. H. Parker on "Indo-Chinese Tones" was presented with a few explanatory remarks by the Rev. J. Summers, but, because of its very technical character, was not read.

The President, after expressing the thanks of the Society to the authors of the papers presented, declared the meeting adjourned.

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Tōkyō, January 16th, 1889.

A general meeting of the Asiatic Society of Japan was held in the rooms of the Geographical Society of Tōkyō, Nishi-Konya-chō, Tōkyō, on January 16th, 1889. The Rev. Dr. Amerman, President, occupied the chair.

The minutes of last meeting, having been published in the *Japan Mail*, were taken as read.

The election of F. T. Piggott, Esq., and T. G. Carson, Esq., as members of the Society was announced.

The President then called on Mr. Chamberlain to read his Review of Mr. E. M. Satow's "Monograph on the Jesuit Mission Press in Japan from 1591 to 1610."

Dr. Seymour then gave a lecture on "The Hygienic Aspects of Japanese Dwelling Houses."

After the discussion, the President, having conveyed the thanks of the Society to Mr. Chamberlain for his paper and to Dr. Seymour for his lecture, declared the meeting adjourned.

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Tōkyō, February 20th, 1889.

A general meeting was held in the rooms of the Geographical Society, Tōkyō, on Wednesday, 20th February, 1889, at 4 p.m.

The President, Rev. Dr. Amerman, occupied the chair.

The Minutes of last meeting, having been published in the *Japan Mail*, were taken as read.

The election of Mr. F. Dietz, Yokohama, as an ordinary member, and of Mr. M. Tomkinson, Mayor of Kidderminster, as a life-member, was announced.

Mr. Troup then read a paper on "The Gobunsho or Ofumi of Rennyō Shōnin."

The President, after thanking the author for his valuable communication, declared the meeting adjourned.

Tōkyō, March 13th, 1889.

Mr. Conder's paper on "The Theory of Japanese Flower Arrangements" was illustrated by numerous drawings, which were hung round the room for the inspection of the ladies and gentlemen who attended the meeting.

After the reading of the paper, Captain Brinkley said that he considered this paper of Mr. Conder's one of the most interesting as well as the most valuable ever contributed to the Society's Transactions. The Flower System of Japan was perhaps the only branch of her art in which few, if any, traces of foreign origin could be discovered. They knew that Japan owed much to China, and perhaps to Korea also, in respect of art industries, though the exact extent of her debt remained to be determined. She herself habitually acknowledged that she had borrowed from Korea; but foreign students of her art were at a loss to discover adequate cause for this acknowledgement. The specimens of Korean art preserved with greatest care by Japanese dilettanti certainly did not deserve to be classed with the exquisite objects usually regarded as typical of Japanese artistic genius. The former were rude, homely affairs, generally misshapen, always betraying technical incompetence, and never relieved by any really graceful or artistic feature. Yet the Japanese treasured these unattractive specimens, and pointed to them as prototypes of their own incomparably more gifted achievements. By the Koreans, on the other hand, a different standard was set up. Squalid, unenterprising, and in many respects degraded as the people of the peninsula were to-day, there could be no doubt that at one time they had stood on a very much higher plane of civilization. Since the opening of their country to foreign intercourse, we had learned that, five or six hundred years ago, they were second only to China in some important branches of art industry, and that the men of that era manufactured and used articles of great technical excellence. Several of these articles had been seen by, or had come into the possession of, foreign amateurs. They showed that, whatever Japan had really learned from the neighbouring kingdom in past centuries, she certainly had not learned to appreciate what the Koreans accounted their own masterpieces. Even if she had, however, she would have acquired nothing of her Flower System, for of that there was not the most rudimentary trace in the whole field of Korean art, so far as we know. From China, on the other hand, she had undoubtedly obtained both instruction and inspiration. The germs of many of her most charming conceptions might be traced to the Middle Kingdom, though it had remained for her to develop them into the beautiful forms familiar to modern collectors. Yet, even while making this admission, it was necessary to qualify it by observing that Japan's debt to China was chiefly of a technical character. China's principal title to fame lay in technical excellence. The Chinese artist-artisan had always loved to set himself impossible tasks of manual dexterity and skilled experience. He possessed none of the light, graceful elements of Japanese artistic genius.

Mr. Conder had laid bare the very root of the matter when he said that linear beauty was the Japanese ideal. In the Occident, linear beauty was not unappreciated, though our perception of it ranked second to our love of colour. But in China colour was everything. Just as the Japanese called the cherry the king of flowers, not more for the sake of its blossom's delicate tinge than for its graceful sweep of branch and beauty of contour, while the Chinese gave the first place to the peony, a blaze of grand colour on a shapeless, mean-looking plant, so where the Chinese ceramist revelled in wonderful monochromatic, or rich polychromatic glazes, the Japanese would be found decorating sober surface with sketches that appealed to the poetic rather than the decorative instinct. It was scarcely to be expected, therefore, that the origin of the Japanese Flower System should be found in China. And, indeed, looking through the numerous sketches placed by Mr. Conder in the hands of the meeting, only one distinctly Chinese element could be traced. That was the well known *hana-kago*, or flower-basket, which figured so largely in the decorative art of the two empires. It was an interesting object, the *hana-kago*. Two hundred and fifty years ago, when the Japanese were first beginning to manufacture enamelled porcelain in Iizen, the Dutch merchants, who then had a factory in the island of Hirado, found that the new ware was not sufficiently brilliant for purposes of exportation. They explained this defect to the Japanese, and these, apparently just as ready then as they are now to adopt a suggestion, submitted several designs for the approval of the Dutch. Among the designs thus submitted, the head of the factory, Wagenar, is said to have chosen the *hana-kago* and a certain grouping of peonies. Thenceforth the *hana-kago* figured largely on exported porcelains, and soon made its appearance upon the faience of Delft also. Mr. Conder had told them that, when the Flower System was first inaugurated in the days of the Regent Yoshimasa, this particular form of *kago* was recommended as a graceful and suitable vase for arranging blossoms, and that considerable numbers of the *kago* were imported for the purpose. Had the Chinese, then, designed it? There was difficulty in believing so, for the shape of the *kago* strongly suggested a Grecian origin. That it had been known and used in China for a long time was, however, certain. He had seen a painting by a Chinese artist of the Yuan Dynasty—circ. A.D. 1350—representing a girl carrying in her hand the conventional *hana-kago*. At all events, whether the *hana-kago* was a purely Chinese conception, or whether its *provenance* had been Grecian, it was the only distinct affinity between China and Japan in respect of the Flower System. Mr. Conder had implied that the origin of the Flower System was religious,—that it belonged to a class of arts developed under Buddhistic influences. Yoshimasa, its founder, who lived at the close of the fifteenth century, had had recourse to priestly aid in all his artistic efforts. In establishing the *Cha-no-yu* cult, with which his name would always be associated, he had derived instruction and direc-



tion from the priest Shukō. But if Buddhism gave this beautiful Floral System to Japan, why did it not do as much for the countries where it had previously flourished as a national creed, China, Korea, Ceylon, and India? Why had the religious influence tended in such a direction in Japan alone? The point seemed of great interest, since we were dealing with what appeared to be an essentially Japanese branch of Japanese art, and he hoped that Mr. Conder would tell the meeting whether his researches had incidentally thrown any light on the real origin of the System.

Mr. Conder, in reply, stated that, as his knowledge of the subject was derived from books—comparatively modern books—alone, he could not venture on an authoritative answer to the question of origin raised by Captain Brinkley. Many indications, however, seemed to confirm the opinion that Buddhism was the originator of the floral art in Japan. The idea at the root of it seems to have been the preservation of plant life, an idea which the Buddhist reverence for animal life would naturally lead on to. It is also to be observed that the more ancient, that is the stiffer and more crowded, arrangement of Japanese bouquets, still obtains in many Buddhist temples. With regard to the *kago*, or flower-baskets, all he could say was that, not only was their origin ascribed by the Japanese themselves to China, but that a Chinaman is said actually to have come over to Japan for the express purpose of instructing the Japanese in the art of making such baskets.

The Chairman remarked that, in any case, so great a civilising agent as Buddhism might be the prime motor or starting-point for many such arts as that of the arrangement of flowers, even if it had not actually suggested the details. Religion was associated with almost every act of social life. So, as we had just learnt from the author of the paper, was the arrangement of flowers. It was not to be credited that the first should not have affected the second. The history of the influence exercised in Europe by Christianity on the arts teaches us that this is what to expect. In closing the meeting, the Chairman thanked the author in the name of the Society for his learned and interesting paper, which would, he felt sure, prove to be one of the most valuable contributions ever made to the Society's "Transactions." The meeting then adjourned.

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Tōkyō, June 19th, 1889.

The annual meeting of the Asiatic Society of Japan was held on Wednesday, June 19th, 1889, in the Theological Hall, Tsukiji, the Rev. Dr. Amerman, President, in the chair.

The minutes of last meeting, having been published in the *Japan Mail*, were taken as read.

In the absence of the Corresponding Secretary, the Recording Secretary intimated the election of Messrs T. Wassilief, Lazenby Liberty, Charles Holme, F.L.S., and Viscount Akinoto as members of the Society.

The Council's Report for the past session was then presented, as follows:—

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REPORT OF THE COUNCIL FOR THE SESSION,

OCTOBER, 1888—JUNE, 1889.

Once more the Council of your Society comes before you to render an account of its stewardship, and is happy to be able to report that the Society's affairs are in a satisfactory condition, as evidenced by the Treasurer's statement (Appendix C), showing a clear balance of \$750 on the credit side. Seven general meetings of the Society have been held during the Session which now closes, and at these meetings one lecture was given and eight papers read,—papers of which the list given in Appendix A will serve to show that they treat of a remarkable variety of subjects, some belonging to the field of the student and the specialist, others (as Mr. Wileman's paper on "Salt Manufacture in Japan") introducing us to a knowledge of more practical matters having relation to the commercial concerns of the country whose institutions and whose thoughts, as expressed in literature and art, it is the object of the Asiatic Society to elucidate. More especially to be noticed, as breaking new ground, is the translation of that mediæval Buddhist Scripture, the "Gobunsho," by our late Vice-President, Mr. Troup, and—turning, from the austere to the graceful—Mr. Conder's elaborately illustrated paper on "Flower Arrangement," a Japanese art which has no parallel in the West. The first part of Vol. XVII. of the "Transactions" is already published. The second part, consisting of Mr. Conder's paper and of those read to-day, is in the printer's hands, and will be issued during the summer recess. We have also been occupied in reprinting some of the earlier volumes, for which there is a steady demand by non-members, complete sets of the Society's "Transactions" being frequently purchased by tourists. Vol. V., Part 2; Vol. VI., 2; and Vol. VII., Part 1 and 2 have thus been reprinted during the current year. During the coming session a certain portion of the Society's income must be devoted to the same object.

Twenty new members have joined the Society since October last. On the other hand, there have been a few resignations, and one most lamentable loss to the Society by death. We allude to His Excellency, Mori Arinori, Minister of Education, formerly the representative of the Imperial Japanese Government at Washington, and later in London, who perished by the assassin's hand at the very moment when his countrymen were celebrating the granting of the new Constitution on the 11th February of this year.

During the past year the Library Catalogue has been completed and printed. The books and manuscripts are still deposited in a room lent by the authorities at the Gakushuin.

Among the new exchanges received during the year are the Transactions of the Oriental Society of Germany from the date at which our Society commenced, and the Transactions of the Anthropological Society of Paris for the same period. The Presentations were Revista do Observatorio of the Imperial Observatory of Rio de Janeiro; Catalogue of the Museum of Rio de Janeiro; Annual of the observatory of Takubaya, Mexico; Moths of India, 4 parts, by the Indian Government; the Zoology of Victoria, 16 parts, with plates by, F. McCoy, presented by the Government of Melbourne; three brochures on New Guinea, &c., by H.H. Prince Roland Bonaparte; and an attempt towards an international Language, by Dr. Esperanto, presented by the translator, Henry Phillips, Esq., Jun.

The Report having been adopted, the PRESIDENT called on the Rev. A. F. KING to read his paper on "A Gravestone in Batavia to the Memory of a Japanese Christian of the seventeenth Century."

The PRESIDENT, having expressed the thanks of the Society to Mr. King for his interesting note, called upon Mr. Masujima to read his paper "*Jitsu-in* or Japanese Legal Seal."

After some questions had been asked by the members present, and answered by Mr. Masujima, the PRESIDENT conveyed to the author the thanks of the Society for his very valuable paper.

The meeting then proceeded to elect the Officers and members of Council for the coming Session with the following result:—

PRESIDENT—Rev. Dr. Amerman.

VICE-PRESIDENTS—Dr. E. Divers, F.R.S. and G. Jamieson Esq.

CORRESPONDING SECRETARY—B. H. Chamberlain. Esq.

RECORDING SECRETARIES—Dr. C. G. Knott, F.R.S.E. and W. J. S. Shand, Esq.

TREASURER—J. M. Dixon, Esq. F.R.S.E.

LIBRARIAN—Rev. J. Summers.

#### COUNCILLORS:

Rev. Dr. Cochran.

Rev. Dr. Eby.

J. Kanō, Esq.

Rev. Dr. Macdonald.

Major-General Palmer.

W. Denning, Esq.

J. H. Gubbins, Esq.

R. J. Kirby, Esq.

R. Masujima, Esq.

Rev. W. Spinner.

APPENDIX A.

LIST OF PAPERS READ BEFORE THE SOCIETY  
DURING THE SESSION 1888-1889.

- A Lecture on "Sanitation" with special reference to Japan—by Prof. W. K. Burton.
- "Salt Manufacture in Japan," by A. E. Wileman, Esq.
- "Indo-Chinese Tones," by E. H. Parker, Esq.
- "The Particle *Ne*," by W. G. Aston, Esq.
- "Review of Mr. Satow's Monograph on *The Jesuit Mission Press in Japan*, 1591—1610, by B. H. Chamberlain, Esq.
- "The Gobunsho or Ofumi, of Rennyō Shōnin," by James Troup, Esq.
- "The Theory of Japanese Flower Arrangement," by Josiah Conder, Esq.
- "A Grave-stone in Batavia to the Memory of a Japanese Christian of the XVII. Century," by Rev. A. F. King.
- "The Japanese Legal Seal," by R. Masujima, Esq.

APPENDIX B.

LIST OF EXCHANGES.

- Academy of Natural Sciences, Philadelphia; Proceedings.
- Academy of Sciences of Finland (*Acta Societatis Scientiarum Fennicæ*).
- Agricultural and Horticultural Society of India; Journal.
- American Antiquarian and Oriental Journal.
- American Chemical Journal.
- American Journal of Philology.
- American Geographical Society, New York; Bulletin and Journal.
- American Oriental Society, New Haven; Journal.
- American Philological Association, Boston; Transactions.
- American Philosophical Society, Philadelphia; Proceedings.
- Annalen des K. K. Natur Hist. Hofmuseum*, Wien.
- Anthropological Institute of Great Britain and Ireland.
- Anthropologischen Gesellschaft in Wien; Mittheilungen.
- Asiatic Society of Bengal; Journal and Proceedings.
- Australian Museum, Sydney.
- Bataviaasch Genootschap; Notulen.
- Bataviaasch Genootschap; Tijdschrift.
- Bataviaasch Genootschap; Verhandelingen.
- Boston Society of Natural History; Proceedings.
- Bureau of Ethnology, Annual Reports, Washington.
- Bureau of Education, Circulars of Information, Washington.
- California Academy of Sciences.
- China Review; Hongkong.
- Chinese Recorder; Shanghai.

- Cochinchine Francaise, Excursions et Reconnaissances, Saigon.  
Cosmos; di Guido Cora, Turin.  
Canadian Institute, Toronto; Proceedings and Reports.  
Geographical Survey of India; Records.  
Geological and Natural History Survey of Canada.  
Handels Museum, Wien.  
Harvard University, Museum of Comparative Zoology; Bulletin.  
Imperial Russian Geographical Society; Bulletin and Reports.  
Imperial Society of the Friends of Natural Science (Moscow): Section of  
Anthropology and Ethnography, Transactions.  
Japan Weekly Mail, Yokohama.  
Johns Hopkins University Publications, Baltimore.  
Journal Asiatique, Paris.  
Kaiserliche Leopoldinische Carolinische Deutsche Akademie der Natur-  
forscher; Verhandlungen, Nova Acta.  
Mittheilungen des Deutschen Gesellschaft für Natur-und Völkerkunde Osta-  
siens, Tōkyō.  
Mittheilungen des Vereins für Erdkunde zu Leipzig.  
Mittheilungen des Ornithologische Vereins in Wien.  
Musée Guimet, Lyons, Annales et Révue, etc.  
Museum of Comparative Zoology, Cambridge, Mass.  
Numismatic and Antiquarian Society, Philadelphia.  
Oesterreichische Monatsschrift für den Orient.  
Observatorio Astronomico Nacional de Takubaya, Anuario Mexico.  
Ornithologischer Verein in Wien.  
Ofversigt af Finska Societen.  
Observatoire de Zi ka-wei; Bulletin des Observations.  
Royal Asiatic Society of Great Britain; Journal, etc.  
Royal Asiatic Society, Bombay Branch; Journal.  
Royal Asiatic Society, Ceylon Branch; Journal and Proceedings.  
Royal Asiatic Society, China Branch; Journal.  
Royal Asiatic Society, Straits Branch; Journal.  
Royal Dublin Society, Scientific Transactions.  
Royal Geographical Society; Proceedings.  
Royal Society, London; Proceedings.  
Royal Society, New South Wales.  
Royal Society of Tasmania.  
Royal Society of Queensland.  
Scottish Geographical Magazine.  
Seismological Society of Japan; Transactions.  
Smithsonian Institute, Washington D. C.; Reports, etc.  
Sociedad Geografia de Madrid; Boletin.  
Sociedade de Geografia de Lisboa, Boletin, Lisbon.

Société Académique Indo-Chinoise, Saigon.  
 Société de Géographie ; Bulletin et Compte Rendu des Séances, Paris.  
 Société des Études Japonaises, Chinoises, etc., Saigon.  
 Société d'Anthropologie de Paris ; Bulletins et Mémoires.  
 Société d'Ethnographie, Bulletin, Paris.  
 Société Neuchateloise de Géographie, Bulletin, Neuchatel.  
 Société des Études Indo-Chinoises de Saigon ; Bulletin, Saigon.  
 Sydney, Council of Education, Report, Sydney.  
 United States Geological Survey.  
 Zeitschrift der Deutschen morgenländische Gesellschaft, Halle.

## APPENDIX C.

## THE ASIATIC SOCIETY IN ACCOUNT WITH J. M. DIXON.

## DR.

To Printing Expenses at the Hakubunsha...	\$383.35
To Printing Expenses with R. Meiklejohn & Co. ....	172.28
To Illustrations of Paper ... ..	60.18
To Library Expenses ... ..	60.00
To Rent of Rooms ... ..	8.00
To Current Postal Expenses ... ..	57.13
To Balance in Hand ... ..	977.37
Total ... ..	\$1,918.31

## CR.

By Balance from last year ... ..	\$458.96
By Sale of Transactions ... ..	440.35
By Subscriptions of resident Members ... ..	690.00
By Subscriptions of non-resident Members ... ..	42.00
By Subscriptions of Life Members ... ..	192.00
By Entrance Fees ... ..	95.00
Total ... ..	\$1,918.31

C. D. WEST, } Auditors.  
 J. N. SEYMOUR, }

17th June, 1889.

1889.

18th June.—Cash since received—

By Subscriptions ... .. \$26.00

Liabilities since discharged—

To Messrs. R. Meiklejohn & Co. for printing Vol.

XVI., Part III., etc. ... .. \$183.12

To Illustrations of Mr. Conder's paper ... .. 54.40

Leaving an actual clear balance of \$765.85 on June 19th, 1889.

J. M. DIXON.

ABSTRACT OF PROFESSOR BURTON'S LECTURE  
ON "SANITATION."

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Tōkyō, October 10th, 1888.

The subject of "Sanitation," he said, was a very wide one, and one that could by no means be fully treated of in one lecture; moreover, he was only able to consider it from one point of view, namely that of an engineer. He would, therefore confine himself to certain branches of the subject.

He considered that the greatest mistake that was made in looking at the question of the sanitation of such a town as Tōkyō, lay in considering that the actual ordure was the whole of the sewage or even the greater part of it. As a matter of fact, the ordure, in European cities, and probably in Japanese also, formed only a small fraction of the sewage, or decomposing matter that had to be got rid of,—scarcely the most offensive, part and certainly the most easily dealt with. There were a dozen ways of getting rid of the ordure alone. The manner at present employed was wrong only in detail, not in principle; but to get rid of the 15 or 16 gallons per head of population, that there will be, even in all Japanese towns, when there is a new water-supply, along with all the filth that it carries with it, is a problem easy in no large city, particularly difficult in the case of Tōkyō. It can, however, be done, but not, the writer considered, by any other method than that of the construction of a complete set of sewers on the principle now always adopted in Europe. That is to say, on the principle of having sewers no larger than is just necessary, laid with great ease, in straight lines between manholes, and with ample ventilation.

The question of disposal was also a difficult one, and the lecturer hoped before long, to see experiments made to discover if it would not be possible to apply the liquid sewage to rice-fields in the form of irrigation. Even if the sewage were not actually beneficial, as long as it did no actual harm, the problem of disposal would be solved. At present the liquid sewage stagnated in ditches, or leaked from them into the ground, which it contaminated, and from which the wells were, in turn, contaminated.

The lecturer remarked that the refinement in sewerage would call for a refinement in house-drainage. As long as there was no efficient sewerage system, there was no need for a carefully worked out house-drainage system; but good sewers called for a good house-drainage system, because, if the house-drainage system was so defective that the sewage remained in deposit long enough to reach the sewers already in a state of decomposition, the benefit of the well-constructed sewers was greatly lost.

A house-drainage system of the most modern description was described by the aid of models and diagrams. The lecturer said that the objects to be borne in mind in designing such a system could almost be summed up in three words,—“self-cleansing, disconnection, and accessibility.” He ended by saying that he hoped to see, before long, a system carried out in this city, whereby the liquid sewage, which is now not only wasted, but is disposed of in such a manner that it may almost be said that Tōkyō rests on a dung-heap, may be carried rapidly out of the town and be applied to the land, where, even if it does not do any great good to the growing crops, it will be harmlessly disposed of.

In answer to a question, the lecturer stated that he did not anticipate the possibility of draining Tōkyō, without resorting to pumping to enable the sewage to be carried by gravity to the land, and that, although properly constructed open channels might be looked on as sewers with the very greatest possible amount of ventilation, he considered that, on account of various reasons, covered channels, ventilated at intervals, were preferable.

Dr. Divers, whilst agreeing in the main with all that the lecturer had said, thought that the differences in the manner of life of the Japanese and of Europeans were so great that it was scarcely possible to argue that, because the larger portion of the solid material of sewage in European towns was other than ordure, the same was the case here. He thought that the lecturer had overestimated both the dangers likely to arise from the “liquid sewage,” and the use that it might be to the land. Still he admitted that a sewerage system was a necessity in such a town as Tōkyō.

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ABSTRACT OF DR. SEYMOUR'S LECTURE ON “THE  
HYGIENIC ASPECTS OF JAPANESE  
DWELLING-HOUSES.”

Tōkyō, January 16, 1889.

A slight acquaintance with Japanese houses, such as many foreigners are content with, is apt to lead one to the conclusion that they are good to look on and not to live in, and that the advice of Lord Bacon, to “let use be preferred before uniformity, except where both may be had,” merits special attention in this country. Before venturing to criticise Japanese dwellings, however, we should first form definite conclusions as to those essential qualities which make a house a healthy and desirable habitation. Thus, there is the question of site; of protection against excessive heat, cold, and moisture; of ventilation and sewage removal; and, generally, the question of the purity of the air. To have absolutely pure air in an occupied room is impossible—respiration, fires, lights, etc, being necessary pollutions; but evidently the impurity should not be so great as to be perceptible, either as



closeness or bad smell, to a person entering from the fresh outside air. It has been estimated that a person must be supplied with about 3,000 cubic feet of fresh air per hour. In a room of 600 cubic feet—the minimum allowance for the English soldier—the air must be renewed 5 times every hour. But to ventilate such small rooms without causing draughts is very difficult. In a Japanese room, say 8 feet in height, one mat represents about 150 cubic feet; so that no one should be contented with less than four mats. At night time, when the room is used for sleeping in, the doors and windows are all closed, and there is no chimney to act as a ventilating shaft. That such a room is habitable at all is due to its airiness if not draughtiness. The *shōji* and *karakami* never fit close; the very paper of the *shōji*, even if not torn, is quite pervious to air; between the plaster walls and posts considerable crevices exist; the flooring below the mats is badly constructed; and so on. It is only because of the extreme airiness of a Japanese room that the *hibachi* or charcoal brazier can be tolerated; for the sole merits of the Japanese heating apparatus are its simplicity and great convenience. In winter, when it is especially needed, a Japanese puts on very warm clothing in the house, and keeps his feet warm by sitting on them. Thus a small *hibachi* suffices. If foreign habits were adopted, and the temperature raised to what we consider comfortable, the *hibachi* from its size would certainly become injurious, giving off more noxious carbonic oxide than even the draughtiness of a Japanese house could sufficiently neutralise. Of the foreign methods of heating a room, which are now being introduced into Japan, the open fire-place is generally considered to be the most healthy. The heating is by radiation through the air, and the products of combustion are carried up the chimney, which also serves as a ventilator. The objections to the fireplace, namely, that it is insufficient for a large room, and that it produces little heat for a large consumption of fuel, are not of serious import when small rooms are considered. With stoves, again, in which the room is heated by convection, the air becoming hot as it flows past the surface, the air become dry and oppressive, and there is great difficulty in maintaining an equable temperature. There are slow combustion stoves free from this defect; but the merits of the inferior and usual sorts are not manifestly greater than those of the *hibachi*. Then there are small kerosene stoves exposed now for sale. These are small and handy, and would probably be superior to the *hibachi*. In the day-time the heat of the sun may be greatly utilised; and the substitution of glass for paper in the *shōji*, or the setting up of extra glass *shōji* just inside the *amado*, is very effective in heating a room in the colder months. The direct rays of the strong summer sun can be kept out altogether by means of a narrow projecting ledge, or may be broken by the shade of deciduous trees. The lighting of a Japanese room is thoroughly suited to Japanese modes of life, but of course is not so well adapted to foreign uses, such as sitting on chairs, and writing or reading at high tables. The necessity for these and

other heavy pieces of furniture in a foreign house springs originally from the need of having a clean place to sit on or sleep on. But in a Japanese house, the whole floor is elevated, clean, dry, and comparatively soft. Whether we derive more comfort from our sofas and chairs than the Japanese do from their mats, must be a matter of mere conjecture. The objections usually urged against sleeping on the floor are prevalence of cold draughts, accumulation there of carbonic acid gas because of its great density, and the up-flow of noxious vapours from the ground. The third objection can hold good only on the ground floor; the second is purely theoretical and has not been proved to be generally valid; while of the first it may be said that draughts do not enter below the *kara-kami* as they do below a European door. The inflammability of a Japanese house is a serious drawback. This can be obviated by building in brick or stone. For shops this might be done; but to substitute brick or stone walls for the pillars and *shōji* of a dwelling house would be to deprive it of its characteristic airiness, and, unless chimneys were at the same time added, would render it stuffy and ill ventilated. I conclude, then, that a Japanese house is on the whole admirably suited to Japanese life. It is small in cost, beautiful in appearance, and may be very healthy. Its chief defects can be easily remedied. The boarding of the floor should be made more close-fitting; ventilating panels should always be inserted in the *amado*; a really good stove might be introduced with advantage; the ceilings should be made higher, and more attention paid to space; and the drainage should be well looked to. The general character of the house does not need alteration. But if a foreigner, in using, it retains his foreign habits, he has no right to condemn it. If he clothes himself lightly, sits on a chair, and makes a large fire in a *hibachi*, he has no right to find fault with the house because he suffers from headache or cold feet. If he uses a high table, he must not condemn the lighting; and if he cumbers the room with furniture, he is not justified in decrying the want of space. The Japanese, too, have need of great caution in introducing foreign features into their houses. The advisability of any contemplated change should be well pondered. Before discarding the old, they should assure themselves of its inferiority; before adopting the new, they should satisfy themselves as to its superiority or adaptability. They should "prove all things, and hold fast that which is good."

Dr. Baelz said:—I am very glad to hear Dr. Seymour express such a favourable opinion of Japanese houses, for I myself have long had the same opinion. Some ten years ago I lectured on the subject, and came to the conclusion that a Japanese house is, in this country, to be preferred to a foreign house. There would indeed be great danger in adopting a foreign-built house built *into* the ground, instead of the Japanese house, the great advantage of which is that it is built *over* the ground. We have an example of the bad effects of such solidly built houses in the poor health of those Japanese

who live in godowns. If there were a complete and thorough drainage system, I should of course prefer a more solid style of building; but in the present circumstances everything tells in favour of the Japanese house. Thus there is distinctly more illness amongst foreigners living in stone or brick than amongst persons, both foreign and Japanese, living in wood or frame houses. The prime cause of this is the excessive humidity of the atmosphere, which penetrates the pores of the brick or stone, and remains there. On very moist days the walls get wet, and are only half dried when they get wet through and through again. The presence of shrubs or trees close to a brick house makes bad worse. Every such house should be as much exposed to the sun as possible. I have known cases in which removal to a frame house at once brought recovery and health. If we could only invent some means of keeping the pores of the bricks free of moisture and of letting air pass freely through, it would be a great thing . . . . The great airiness of a Japanese house is its safeguard. The *hibachi* could not be used in a foreign built house as it is in a Japanese one; and the great overcrowding in Japanese houses does not seem to lead to the ills we should expect. It is quite common to find 4 students living on 6 mats; and I have come across cases in which there was not even a mat apiece to the inhabitants of a house. A very striking fact, which speaks well for the general healthiness of a Japanese house, is the remarkably small infant mortality. This is a fact which is not generally known—indeed the very opposite has often been stated as the truth: but there is no doubt that Japan can show the smallest infant mortality on record. As regards the introduction of stoves into Japanese houses, there is one kind which I should like to see in more general use. It is made of pumice, and is quite free from the bad features of most iron stoves. Its heat is soft and genial. The room may be made quite comfortable, and yet the stove itself is never too hot; you may sit upon it without discomfort . . . . The Japanese no doubt is very clean in everything in which he has been brought up to be clean; but not in everything according to the foreigner's standard. It is notorious how difficult it is to train a new servant to keep a foreign house clean. Then the *tatami* of a Japanese house look very nice and clean; but lift up the edge of one and look beneath. It is just terrible! But here again we have the safeguard in the pure air that is always entering the house. To a busy, industrious life, the Japanese house is not well-suited. Industries cannot thrive, and wealth cannot accumulate, if there is a constant dread of being burnt out. There are other distinct drawbacks,—for example, the necessity of taking off the boots on entering a house; but these drawbacks are not so bad as many foreigners would make them out to be, or as some Japanese seem to think.

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